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ABSTRACT

This Report presents an exploratory preview of the problem of teaching culture at the elementary school level in foreign language programs. Two basic premises underlie this study: (1) the study of foreign languages and cultures is an essential part of the education of today's children, and (2) language and culture are inseparable, that is, to teach a "natural" foreign language, teachers must teach a foreign culture--as it is reflected in the language--and the language itself which is the primary channel of expression of the culture. Chapters include discussion of the rationale for FLES, curriculum, instruction, evaluation, and instructional materials. A list of cultural categories from an outline of cultural materials is appended. (RL)

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CULTURE in the FLES PROGRAM

A Report by the 1965 FLES Committee
of the
American Association of Teachers of French

Lee Sparkman, *Editor*

FL004 737

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GUEST EDITORIAL: EXIT MICKEY MOUSE

This is a work of sophisticated pioneering. Its authors have marked out an enlightened policy, documented their position with an impressive coverage of pertinent judgments, and then developed the practical application of their rationale to teaching and testing.

The book that has resulted will have value for teachers of other languages as well as French, and at the higher age levels as well as in the elementary grades. The rationale for teaching an understanding of the cultural and societal context is the same for all languages, ancient and modern; and the problems of selecting essentials, defining and organizing the patterns to be taught, and making them understandable by combining knowledge about them with experience of them—all these problems are common to all the age levels. What is different about the FLES level makes it instructive for all teachers: it requires the most selectivity and ingenuity; and it lays the foundation of concept-forming and attitude-broadening which underlies and conditions whatever superstructure may be added in the subsequent stages of human development.

The usefulness of the book is not limited to those educators who now favor the teaching of other peoples' languages in our schools. Its subject—cross-cultural understanding and communication—is the one aim of foreign-language teaching that is recognized as worthwhile by the critics who oppose the subject. The claim of language teachers that they contribute efficiently toward a grasp of foreign culture patterns and social systems has seemed to me, in the past, to be rarely justified. Here the skeptical curriculum-planner will find the beginnings of a systematic effort to make good that claim. For Mrs. Sparkman and her Committee are no more satisfied than the hostile critics are with the teaching of mere local color, and with tests that merely determine whether some disconnected facts have been retained.

The full meaning of this study—both for the skeptical observer and for the teacher who wants to make use of it—involves a dynamic factor of rapid and purposeful changes under way. The solution to the big question at hand, i.e., whether modern and ancient languages in the curriculum can contribute strongly to cross-cultural enlightenment, depends on what we, as teachers, curriculum coordinators, or researchers, do with the present state of advance reflected in the following pages.

The forward thrust of the Committee's thought suggests four

main lines of advance to be continued as we assess, or endeavor to carry out, the cultural potential of language learning:

1. Language teachers and general theorists of education can profit by a continuing dialogue about the rationale of language study in the curriculum, particularly: the bearing of descriptive *knowledge about* and *experience of* a foreign life-style upon the aims of American education; the "operational" definition of what the language learner should be able to *do* with his comprehension of cultures and intercultural relationships, by the end of a substantial foreign-language sequence; [1] and the question of a proper balance and interplay between "Culture" as outstanding achievement and culture as everyday behavior—between a *humane* synthesis of what seems worth striving for (in one's own culture as well as in foreign cultures) and a *behavioral* synthesis, i.e., a realistic grasp of how a given sociocultural system actually works.

2. Language teachers and social scientists, with help from governments, will have to determine what can most truthfully be said about each people's life under the headings that have been starred and underlined by the Committee (see Appendix I) in the *Outline of Cultural Materials* that is the inventory plan of the Human Relations Area Files. The work of bibliographizing, compiling of excerpts and résumés, and writing of summaries on the *OCM* topics is, in fact, under way for French culture in a modest project supported by the U. S. Office of Education at the University of Washington; a final report called "Background Data for the Teaching of French" is on deposit at the University of Washington Library, the Library of Congress, the Modern Languages Association Materials Center, the Center for Applied Linguistics, and a few other libraries. (The copyright problem posed by such a collection of excerpts makes publication almost impossible.) It is hoped that the results of such research may be made available on a satisfactory scale by a storage-and-retrieval system, such as ERIC (Educational Research Information Center) of which the U. S. Office of Education has entrusted to the MLA the portion relating to language teaching, including any justifiable parts of the foreign sociocultural contexts. Meanwhile, a summarizing essay on the value system of

[1] An attempt at such an operational definition is made in my little essay, "The Foreign Culture: What Do We Do About It Now?", *The DFL Bulletin*, Department of Foreign Languages of the NEA, Vol. V, no. 2 (February 1966), pp. 5–6. A general handbook, *Understanding Complex Cultures*, is being prepared for publication by Blaisdell Publishing Company, and a preview of its main contentions appears as the first chapter of Albert J. Valdman, Editor, *Trends in Language Teaching*, McGraw-Hill Book Company, 1966.

French culture has been published in a second tentative edition.[2]

The present volume very rightly, I think, aims chiefly at understanding how "life" is felt and "reality" is pictured within the foreign culture, rather than at emphasizing contrastive analysis. The authors are reacting against the usual "We do this; they do that" which has, in fact, two great faults. The first is to keep the center of gravity in the learner's home culture, making the foreign seem eccentric. The other fault is to reduce the multifarious reality of human societies and cultures to a bifarious polarization, which is misleading. If we are to overcome both these faults, we shall have to go beyond the first step of sensing the foreign culture in its own terms—its own language—and present the two contrasted cultures against a broad background of other values and other solutions for common human problems. This multicultural perspective is brought closer to realization by the present authors' choice of the *OCM* inventory scheme, under whose headings the Human Relations Area Files have analyzed some 200 cultures, many of them radically different from the Western cultures whose languages are the most widely useful for communication.

3. Language teachers and literary scholars, with some help from social scientists in the countries concerned, will need to widen the repertory of literary works and passages that combine artistic worth with the illustrating of major cultural or societal patterns. As one contribution supplementing the selections indicated in the present book, a list of "Exemples littéraires," grouped under main features of French culture, will be on deposit with the "Background Data" mentioned above in item 2.

4. Finally, language teachers working with audio-visual specialists will be creating more materials of the sort that give vivid experience of the foreign way of life.[3] For, it is only by combining the experiential ingredient with well-formulated knowledge that

[2] Howard Nostrand, Frances Creore et Jacqueline Leiner, "A la recherche des thèmes majeurs de la civilisation française contemporaine," *Bulletin des Professeurs de Français,* Washington State Chapter AATF. Bellingham, Washington: Western Washington State College, Department of Foreign Languages, Numéro 2 (Mai 1966), pp. 5–29.

[3] Some possibilities are listed in my article on "Audio-Visual Materials for Teaching the Social and Cultural Context of a Modern Foreign Language." *The DFL Bulletin,* Vol. V, no. 3 (May 1966), pp. 4–6. The *Filmed Recitations of French Literature* by Pierre Viala, with the accompanying booklet of *Cultural Commentary,* illustrate the possibility of using color film to give experience of good literature and through discussion, an awareness of its sociocultural relations. (Information may be obtained from the Audio-Visual Services of the University of Washington, Seattle 98105.)

we shall bring about the examined experience which conduces to understanding.

In short, this book is not a record to be shelved; it is a conversation about live ideas that invite further development.

How appropriate it is that this pioneering study, originally a committee report to the American Association of Teachers of French, has been accepted by a pioneering publisher that has a history of working in novel ways with the teaching profession. Chilton has, in fact, partly by eschewing the usual expenditures for sales representation, made itself one of the larger sources of support for the in-service education of language teachers, devoting some three-quarters of a million dollars a year to that good purpose.

It is a pleasure to preface a book that has so little commercial interest and such immense potential for education as this contribution toward more significant language teaching.

HOWARD LEE NOSTRAND
University of Washington

FOREWORD

The teaching profession has been hard pressed to meet the challenge of contemporary goals of foreign language learning—goals that have evolved from knowledge about the foreign language to native-like control of it and from awareness of the foreign culture to empathic participation in it. With the assistance of experts from many disciplines we have learned some of the characteristics of the subject, the student, and the learning situation. Since the turn of the century we have amassed a significant body of information about the nature of languages, their sounds and structures, and about the problems that face the second-language learner. We have devised corrective phonetics courses and linguistic or audiolingual or programed approaches to instruction.

Sounds and structures were the themes in foreign-language teaching in the 40's and 50's; culture is rising as the theme in the 60's. Foreign-language teachers are expressing the need for better understanding of the problems that face the second-culture learner, for guidance in determining what is to be taught from the cultural point of view, and for assistance in developing techniques for teaching it.

The 1965 FLES (Foreign Language Elementary School) Committee of the American Association of Teachers of French agreed to study the problem of culture in the FLES program. The Committee wish to emphasize the fact that they are not prescribing a course of study—neither the curriculum, nor the methods of teaching and testing, nor the materials for the program. We have undertaken such an ambitious study in the spirit of an "adventure of inquiry" [1]; we offer our findings, the results of an exploratory mapping expedition of largely uncharted waters, only as a point of departure for further study, research, and refinement of the map of the Ocean Culture on the Planet FLES.

Miss Mary Anne Brown, co-chairman of the Committee, shared the responsibilities of the preparation of the mimeographed Committee report and the presentation of the report at the National Meeting of the American Association of Teachers of French in San Francisco on November 26, 1965. To Miss Brown goes the

[1] Howard Lee Nostrand, "A Second Culture: New Imperative for American Education," *Curricular Change in the Foreign Languages*, College Entrance Examination Board, 1963, p. 32.

credit for the description of the Culture Trace Program at the Bryn Mawr Elementary School in Chicago (see p. 63); for the compilation of Appendices II and III; for the preliminary editing of Committee members' papers in the sections on Instruction, Evaluation, and Materials; and for the supervision of the typing of the original report.

The editor expresses appreciation to the members of the Committee for their fine cooperation, to Dr. Howard Lee Nostrand for his valuable comments and suggestions, and to colleagues in North Carolina—particularly to Mrs. Gladys G. Ingle, Librarian, North Carolina State Department of Public Instruction, for her assistance with the research, and to Dr. Jacques Hardré, University of North Carolina at Chapel Hill, for his guidance and encouragement.

LEE SPARKMAN

INTRODUCTION

The report of the 1965 FLES Committee differs significantly from reports of preceding Committees [1] by presenting an exploratory preview of a major problem facing FLES teachers today.

The proposal of the topic *Culture in the FLES Program* was based on two premises: (1) The study of foreign languages and cultures is an essential part of the education of today's children, and (2) Language and culture are inseparable, i.e., to teach a "natural" foreign language we must perforce teach a foreign culture—the culture as it is reflected in the language and the language that is the primary channel of expression of the culture.

In attempting to discover tentative answers to the questions of why, how, and with what do we teach culture in the FLES program, and what it is that we teach, the Committee members have become keenly aware of the need for further research. More definitive answers to the questions raised could be formulated from a study of French culture comparable, perhaps, to the study of French language that produced *Le français fondamental.*[2]

In the meantime, we would not be amiss to restudy the goals and our contemporary methods of teaching a foreign culture in the elementary school program.

Because the redefinition of our aims and the reevaluation of our techniques are uncompleted processes, this report expresses a variety of opinions on questions still open to discussion.

One of these questions is the types of programs to be offered. Briefly, three types of programs discernible might be described as "FLES with a social studies accent," "FLES as a terminal program," and "FLES in an extended sequence."

[1] *The Supply, Qualification, and Training of Teachers of FLES* (1961).

Language Structures at FLES Level Including Testing for Mastery of Structures (1962)

The Correlation of a Long Language Sequence Beginning in the Elementary School (1963)

Reading at FLES Level (1964)

Available from National Information Bureau, 972 Fifth Avenue, New York, New York.

[2] *Le français fondamental—1er degré et 2e degré,* Ministère de l'Education Nationale (1959). Available from Chilton Company, Philadelphia.

L'Élaboration du français fondamental, 1er degré, Gougenheim *et al.,* Chilton-Didier (1964). Available from Chilton Company, Philadelphia.

In "FLES with a social studies accent" the foreign culture is taught through the medium of the native language. Expressions of the language are learned, largely as reflections of the foreign culture. The program primarily attempts to foster a recognition of the universality of man and an appreciation of the uniqueness of several nations' contributions to our present world. "FLES with a social studies accent" might be classed more meaningfully with the social studies program as a linguistically enriched course of study. For two descriptions of the kind of program envisioned, see *Toward a Theory of Instruction* by Jerome Bruner and *Curriculum Development: Theory and Practice* by Hilda Taba. This type of program would provide, perhaps, temporarily, minimal preparation for citizenship in the international community.

In "FLES as a terminal program" (kindergarten–grade 6 or grades 3–8) both linguistic and cultural aspects are taught "first-hand"—through the basic level only. The program introduces language and culture at the earlier period in the student's development when skills and "foreign" concepts can be more easily learned and "stored" for retrieval in later life as needed. "FLES as a terminal program" would function primarily for students who are permitted, for one reason or another, to discontinue their study of the foreign language at the end of the elementary school and the elementary level of language skill development. This type of program would provide basic preparation for citizenship in the international community.

In "FLES in an extended sequence" both linguistic and cultural aspects serve as the base for the elementary-school-through-college foreign language curriculum. The program allows full development of the linguistic skills and multicultural participation of the learner. This type of program would provide maximum preparation for citizenship in the international community.

All three types of programs seem valid in structuring education to meet the total needs of today's world. In the main, however, the report speaks to the third type of program—"FLES in an extended sequence," the base of the elementary-school-through-college (and beyond) foreign language curriculum.

The title pages of the five sections represent the outline of the topic that was distributed to the Committee early in 1965. Each member of the Committee developed one section or one portion of a section of the report. The editorial comments at the end of each section are intended mainly as syntheses to bring into focus other problems relating to Rationale, Curriculum, Instruction, Evaluation, Materials of *Culture in the FLES Program.*

SECTION I. RATIONALE

Reasons for including culture in the FLES course: philosophical, sociological, psychological, pedagogical; basic aims

Editorial comments

RATIONALE

In view of the vast technological advances in travel and communication which are bringing peoples of varying cultures into ever closer contact, it becomes increasingly important, at the earliest possible stages in language learning, to provide experiences which will enable our youth to develop a broad understanding and appreciation of the manners, customs, norms, and values, i.e., "culture" of other countries as well as those of their own.

Philosophical Reasons

In considering the three basic questions of any philosophy (1) What is real? (ontology), (2) What is true? (epistemology), and (3) What is good? (axiology), both the questions and the answers will depend, to a considerable extent, on the culture patterns existent in the environment of the proposer and the respondent. The question which concerns us is why include culture in the teaching of language, such as French, which will serve here as an illustration. This, in itself, is a philosophical question, since any conclusions drawn will be concerned with one of the three basic philosophical questions posed above.

Since language is a primary component of culture, for, indeed, without language culture could not have come about, it can be seen that studying the one without the other is useless. To gain insight into the philosophical viewpoints of foreign peoples, we must first understand the behavior patterns that compose their cultures. The most efficient way to do this is through a study of their language. Language and culture cannot be separated.

Sociological Reasons

The bringing together of peoples of different cultural backgrounds to promote better communication and understanding is the major sociological issue facing the world today.

> Though language is not ordinarily thought of as of essential interest to the students of social science, it powerfully conditions our thinking about social problems and processes . . .
>
> We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation.[1]

[1] David G. Mandelbaum, ed., *Selected Writings of Edward Sapir*, p. 162

Therefore, the prime sociological objective of the FLES teacher should be to provide the types of learning experiences that will be conducive to the understanding of and participation in the reality of the French world.

Psychological Reasons

In the light of the behavioristic theories of the Swiss philosopher, Piaget, the study of a language and its cultural environment as early enrichment experiences will stretch the schemata, i.e., repertory of responses, of the child, thus broadening his tolerance and understanding of other people and their cultures, as well as of his own.

The concept used in some FLES (Foreign Language Elementary School) materials, i.e., Chilton's *Bonjour Line* and *Voix et Images de France,* whereby the whole segment of a conversation is presented and then explained in the language before any repetition of the structure patterns is attempted by the students would tend to provide for "Gestalt" or insight learning (cognitive theory). Most learning, however, at the FLES level pertains to the stimulus-response (S-R) or associationist theory of learning.

With due consideration of the various theories as to *how* a child learns, the FLES teacher should strive to present cultural patterning in the conversation as a whole, as well as in pattern practice of structures. At the same time, he should, by his actions and attitudes, instill in his pupils a desire to study French with the ultimate goal of putting their knowledge into actual use.

The students' ethnocentric attitudes toward the (French) people and their culture may deter success in the learning of the new language; therefore, it is the responsibility of the FLES teacher to motivate the students in such a manner that they will be "oriented to learn more about the other cultural community as if they desired to become a potential member of the group." [2]

Pedagogical Reasons

Often, in an attempt to create a "cultural island" in our FLES classrooms, we have tended to present a stereotyped, rather than a true, picture of the French culture. This tendency has been augmented by the use of certain unrealistic pedagogical materials, atypical realia, as well as the teacher's own stereotyped conception of French culture. Stereotyping can best be avoided by a continual and comprehensive effort on the part of the FLES teacher to present

[2] Wallace Lambert, "Psychological Approaches to the Study of Languages, Part II: On Second Language Learning and Bilingualism," *The Modern Language Journal,* March 1963, p. 114.

multi-variant experiences of total French culture as a complex and everchanging entity.

A FLES teacher should be trained to interpret trends, values and attitudes within a culture whose language he is teaching. He must be able to reorganize, isolate, assemble and interpret cultural patterns meaningfully, as the future of international relations depends upon a deep understanding and perception of other cultures.[3]

The FLES teacher should also realize that the teaching of French is not an isolated subject area, and he should continually seek ways to correlate the cultural concepts taught in French with the other meaningful learning experiences provided in all areas within the total elementary school curriculum. This correlation is not as difficult a problem as it once seemed, because now we recognize that the attitudes and beliefs of a people can be inferred through observation and analogy.

BASIC AIMS

It is the purpose of this report to show that through the study of a modern foreign language, such as French, we can provide experiences which will help develop in our youth a better understanding and empathy for other peoples and their cultures, as well as a deeper understanding and appreciation of their own. Thayer states that social change and crisis are problems that cannot be separated from other factors which are bringing Americans into cultural contact with peoples of vastly different backgrounds. The problems have caused us to place a new emphasis upon learning foreign languages as a way of acquiring sympathetic insight into the values, habits, and customs of other cultures.[4]

The purpose of this report is inherent in the great need at this time for international communication and understanding whereby cooperation among the peoples of the world—which is essential to our nation's survival as well as to that of the entire human race—can be realized. Unless we can help the future generations of this country to understand and desire to cooperate with other peoples of the world, we can never hope to reach that world consensus which will lead to world peace and understanding.

Since language is the medium which we employ to communicate our ideas and aspirations, and, since our language is a central

[3] See G. Reginald Bishop, ed., *Culture in Language Learning,* Northeast Conference on the Teaching of Foreign Languages: 1960.

[4] See V. T. Thayer, *Formative Ideas in American Education—From the Colonial Period to the Present Day.*

element in our culture and, as such, colors and influences all our thoughts and actions, it can be seen that a study of language and its cultural environment will help develop an understanding of the culture of the people who speak it.

Before proceeding, it would be wise to define those two terms which will be used extensively in this report: language and culture. In defining them, we shall of necessity treat them as separate entities. However, we should bear in mind Sapir's thesis that a language does not exist apart from culture.[5]

Sapir defines language as a purely human and non-instinctive method of communicating ideas and emotions, "a symbolic system, a method of referring to all possible types of experience." [6]

Cardenas, in formulating a structural linguist's definition of language, emphasizes the *system* of articulated sounds that are organized by the human thought and used by a given group of humans for purposes of communication.[7]

In this report we shall assume that language may be defined as a set of behavior patterns within a particular cultural context. This definition has the advantage of being concise and at the same time succinctly incorporates all the more lengthy and detailed definitions found in the literature.

Culture, as the term is used here, has been defined by Bishop as ". . . the sum total of the patterned manners, customs, norms, and values which are characteristic of a society." [8] This definition is consistent with the findings of cultural anthropologists during the last twenty-five years, causing them to gradually move from an atomistic definition of culture, describing it as a more or less haphazard collection of traits, to one which emphasizes patterns and configuration. Traits, elements, or, better yet, patterns of culture in this definition are organized or structured into a system or set of systems, which is open and subject to constant change.[9]

Much has been written concerning the need for a knowledge of other languages if international communication is to be improved. Hundreds of people have recently called for more attention to foreign-language study in our schools and colleges as an essential means to this end, for not only do Americans engage in a constant internal

[5] See Edward Sapir, *Language.*

[6] Mandelbaum, *op. cit.,* p. 157.

[7] See D. Cardenas, *Applied Linguistics—Spanish.*

[8] Bishop, *op. cit.,* p. 12.

[9] See Harry Hoijer, "The Relation of Language to Culture," in A. L. Kroeber, ed., *Anthropology Today.*

migration, but over a million and a half live overseas in foreign surroundings, and the number is increasing every year.

But the mere knowledge of a foreign language, whether that knowledge be extensive or slight, brings no automatic or certain empathy with the native speakers of that language. In fact, it may bring the opposite. History is filled with bloodstained tales of nations speaking the same language and hating one another. Twice we have been at war with England, which, like America, has also suffered prolonged and disastrous civil conflict. Europe, where so many people speak the language of the neighboring countries, has been a perpetual battleground. Today, Russians are learning English, and Americans Russian, but more for protective rather than peace-seeking purposes.[10]

What do we mean today when we speak about a knowledge of foreign languages as a vital element in international understanding? The point is, of course, that language study speeds and increases understanding when the motivation is present. The teacher can, through his attitudes and actions, help his students to develop this desire. Weis *et al.* point out that if foreign languages are taught with the goal of international understanding in mind, the psychologists will agree that foreign-language study serves a useful purpose.[11]

As former Secretary of State John Foster Dulles said at an international conference

> Interpreters are no substitutes. It is not possible to understand what is in the minds of other peoples without understanding their language, and without understanding their language, it is impossible to be sure that they understand what is in *our* minds.[12]

Difficulties in international understanding become apparent more quickly because of the great technological achievements in the field of communications. Today, a phrase spoken in Paris can be transmitted live via Telstar into our living rooms. A few hours later, it can be read in New York, Chicago, Los Angeles, or any other city in the United States, and whether it has been accurately translated or not, who knows? and if literally translated, what connotations or nuances are lost?

Sapir defines this problem of literal translation, the choice of an equivalent from another language, as the selecting of a basic seme

[10] See William Riley Parker, ed., *The National Interest and Foreign Languages.*
[11] See T. M. Weis, *et al., Psychological Foundations of Education.*
[12] Parker, *op. cit.*, p. 68.

for inferring similarity. He proceeds to show how this activity may result in many different interpretations of the same data.[13]

Parker discusses this same problem in the light of semantic differences between nations. He points out the conceptualized diversions of thinking between Americans and French in that a single, too casual translation came close to damaging, if not destroying UNESCO. This was the translation of the French term *civisme international* as "world citizenship" which caused many Americans to accuse UNESCO of preaching world government and one-world citizenship. This expression does not mean world citizenship in any legal sense (*citoyenneté internationale*), implying rights and duties between a state and an individual, but rather means simply cooperation between a people and the other peoples of the world.[14]

Language is a central element in any culture; in fact, one can say that language and culture are inseparable. It is better to see the special characteristics of a language as cultural entities and to recognize that language enters into the learning and use of all other cultural elements. The view that language is the keystone in the structure of a culture is stated by Sapir:

> The truth of the matter is that language is an essentially perfect means of expression and communication among every known people. Of all aspects of culture, it is a fair guess that language was the first to receive a highly developed form and that its essential perfection is a prerequisite to the development of culture as a whole.[15]

Hoijer, in his discussion of the relationship of language and culture, shows how language is a guide to social reality. He states that it powerfully conditions our thinking about problems and processes, especially as human beings do not live in the world of social activities alone, but are very much at the mercy of the particular language which has become the medium of communication for their society. He concludes:

> If language and culture have been regarded by some as distinct variables . . . it is perhaps because (1) they define language too narrowly and (2) they limit culture (especially in establishing cul-

[13] See Mandelbaum, *op. cit.*

[14] See Parker, *op. cit.*

[15] Mandelbaum, *op. cit.*, p. 7. The literature abounds with studies which are in agreement on this point. See also B. L. Whorf, *Collected Papers on Metalinguistics;* R. Lado, *Language Teaching, a Scientific Approach;* and E. Sapir, *Language.*

tural areas) to its more formal and explicit features, those which are most subject to borrowing and change.[16]

A representative example of this interdependence of language and culture has been selected from the hoard of those found in the literature. This example has been adapted from Sapir and is the tendency of all Indo-European languages to define the number of things. This trait has been so marked an influence that not only the substantives are made plural, but the use of the plural form with numerical adjectives ("five men" instead of "five man") is utilized. Sapir also points out that, in early English, this tendency even extended to the adjective, just as it does today in so many of the languages of the Indo-European family, i.e., French, Spanish, Russian, and German.[17]

What implications for foreign-language teaching does this interrelationship of language and culture present? It seems to imply that if FLES teaching in our American school system is to be successful and meaningful in meeting the need presented in this report (i.e., the need for more people whose language study has given them a broader insight and deeper appreciation of other peoples and their cultures), then we, as FLES teachers, must be continuously concerned with this problem in our approach to teaching the language.

Politzer, in his work on linguistics and language teaching, concludes that if we teach language without also teaching the culture in which it operates, then we are teaching meaningless symbols, or symbols to which the student attaches the wrong meaning; for, unless the student is properly guided and motivated when he receives cultural instruction, he will automatically associate American concepts or objects with the foreign symbols.[18]

As Hockett points out: "The practical task of learning or teaching a foreign language cannot be successfully performed in an ethnographic vacuum." [19]

[16] Hoijer, *op. cit.*, p. 567. Again, most authorities in the literature agree substantially with Hoijer on this point. See B. L. Whorf, *Collected Papers on Metalinguistics;* D. Y. Mandelbaum, ed., *Selected Writings of Edward Sapir;* R. W. Brown, *Language, Thought and Culture;* and D. Saoreste, "Quelques Remarques sur le Rapport entre la Structure d'une Langue et le Caractère de la Nation," *Revue Psychologique des Peuples.*

[17] See Sapir, *op. cit.*

[18] See Robert Politzer, *Report of the Fifth Annual Round Table Meeting on Linguistics and Language Teaching.*

[19] Charles F. Hockett, "Chinese versus English: An Exploration of the Whorfian Thesis," in Harry Hoijer, ed., *Language in Culture,* p. 109.

Can culture as defined by Bishop (see p. 6) be taught? The findings of most authorities in the fields of anthropology, psychology, sociology, and linguistic analysis indicate that this can indeed be done. Hall suggests that since culture is learned, it also seems clear that one should be able to teach it. He points out that in the past, there has been little success in doing so except in language, and he cites the "dramatic progress" made in teaching, analyzing and working with language as the reason for this success.[20]

Most authorities agree with the concept that culture is composed of patterns and that these patterns can be isolated and studied.[21]

Since all cultural behavior is patterned and all linguistic behavior is patterned, it then would seem possible to study cultural patterns by using the same techniques employed in linguistic analysis. One of the main elements employed in linguistic analysis for ascertaining comparable linguistic patterns is minimal pairs. Could we not apply this element in order to ascertain cultural patterns? Lado gives an example of this kind of cultural pattern analysis in his comparison of bullfighting in the Spanish culture as contrasted with tarpon fishing in the American culture. He also gives the pattern of the drinking of milk and wine in America as compared and contrasted with the same custom, but with different meaning, in France. The drinking of milk in the United States with meals is standard practice (universal), whereas wine is usually drunk only on special occasions or by groups that have had contact with other cultures (specialty). For Americans, wine means a special occasion or a special group of people. In France, however, wine is drunk regularly, and the drinking of milk with meals has the same special meaning as the wine has for us in the United States: special drink, special occasion, special group of people.[22]

Lado uses these examples to point out "trouble spots," or differences in comparing the two cultures. This concept of "trouble spots" has important implications for the teaching of culture; the teacher can sometimes provide experiences that stress contrasts rather than similarities, thereby permitting a minimum of interference from the student's native cultural habits.

Of equal importance in a cross-cultural approach to FLES teaching is an introduction to the non-verbal language which exists in every country of the world and among the various groups within

[20] See Edward T. Hall, *The Silent Language.*

[21] See Marjorie C. Thompson, *Modern Foreign Languages in the High School;* Nelson Brooks, *Language and Language Learning—Theory and Practice;* and Robert Lado, *Linguistics Across Cultures.*

[22] See Robert Lado, *Linguistics Across Cultures.*

each country. Hall points out that, in addition to what we say with our verbal language, we are constantly communicating our feelings in our "silent language"—the language of behavior.[23]

The FLES teacher can incorporate this cultural aspect into the classroom by introducing, drilling and reinforcing these desired cultural patterns so that they become unconscious kinesthetic reactions of the student when he is using the foreign language. A brief example of this type of response would be the up-raised thumb and closed fist that a French child exhibits when counting *un*.

That this kind of cross-cultural understanding can be gained in a foreign-language classroom is of little doubt and it appears that the claim for transfer of learning, found invalid in many long-cherished items of the curriculum, can, in fact, be made for analogy. Suzanne Langer maintains that the greatest value of analogy is that by it we may see a single "logical form" in things which appear to be entirely different as to content. The ability to recognize similar forms in widely various simplifications is logical intuition; some people have this intuition by nature, others may be taught it, and all, according to Langer, may increase understanding by a systematic study of principles of structure.[24]

Since we proceed in language not by analysis but by analogy, and, for this to work, we must work with the commonest and most typical patterns of the new tongue, have them adequately and correctly modeled for us, and repeat them until they become automatic; and, since the same can be said for the typical and commonest cultural patterns, we can say that culture as well as language is learned through analogy and not through analysis.[25]

Lado states that an educated man must have some understanding of himself and his fellow man and of the cultures other than his own, and says that no one can cultivate this perspective more effectively than the language teacher, since his specialty is a foreign language and its culture. Lado reminds us that all of the other areas of the curriculum are encoded in the units and patterns of the student's native language and culture, and tend, therefore, to be culture bound.[26]

In his work, Brooks says that the focal point of the presentation of culture in all its meanings should be the view seen from within the new speech community, especially by individuals who are in circumstances comparable to those of the student. The teacher, by

[23] See Hall, *op. cit.*

[24] See Suzanne Langer, *An Introduction to Symbolic Logic.*

[25] See S. I. Hayakawa, *Language in Action.*

[26] See Robert Lado, *Language Teaching—A Scientific Approach.*

means of behavior traits as speaker and hearer that are authentic and typical of the new community, and by establishing in the classroom a "cultural island" made up of both material and non-material elements, may convey to his students the concepts which make language learning invaluable and which, at the same time, are accompanied by more important learning.[27] As Hall says: "Experience is something man projects upon the outside world as he gains it in culturally determined form." [28]

Willigen states:

> Provided that the foreign language is taught in the right way and in the right spirit, this teaching inevitably leads the student back to his own language. The deeper he penetrates into the secrets of a foreign language, the more he will be surprised by the richness of his own native tongue of which he was not aware before. Thus one culture develops in the dialogue with another culture. It is this dialogue that is the basic source of all cultural activities.
>
> The world of 1964 is in need of this dialogue more than any period before. We do not say too much when we assert that the future of humanity is not determined by the question of whether we shall succeed in sending a man to the moon before 1970 or 1980. The destiny of the human race depends, however, on the question of whether an honest dialogue between cultures will be possible.[29]

This, then, would be the key to the world consensus which we need; not the one-world government, the one-world citizenship, one language and one culture which Brameld (1965) seems to call for. What we need is not *citoyenneté internationale*, but rather *civisme international.*

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[27] See Nelson Brooks, *Language and Language Learning—Theory and Practice.*

[28] Hall, *op. cit.*

[29] Daam M. Van Willigen, "The Cultural Value of Foreign Language Teaching," *Modern Language Journal,* December 1964, p. 483.

RATIONALE

Editorial Comments

The reasons for teaching foreign languages and cultures in the elementary school fall into four main groups—philosophical, sociological, psychological, pedagogical.

Philosophical Reasons

Temporal and spatial limits of the human conception of reality have crumbled under the onslaught of the greater knowledge of each succeeding generation. What is immediately knowable has not been limited for quite some time now to one region, one continent, one planet, nor to one lifetime, one civilization, one era. Change has reached into every facet of human existence. Man need no longer build his dwellings of easily accessible natural materials, nor need he resign himself to limitations based upon the development of his capabilities because of the status of his parents; he is freed even from an inevitable death because some organ fails to fulfill its biological function. But the compelling characteristic of change today is rate—a rate of change so rapid that we label it explosive. We speak of the population explosion, the knowledge explosion, the cultural explosion, the biological explosion.

We may be reasonably sure that man's world will continue to change—perhaps at an ever-accelerating rate. Tomorrow's adults will need a broadened perspective in which to view reality, to scrutinize the universality of human nature and conduct, to appreciate the uniqueness of their own and other peoples' contributions to mankind's existence. Today's children need a deeper knowledge and a wider diversity of means of conceptualizing their world and of coping with their problems.

We submit that a knowledge (familiarity gained by actual experience) of foreign languages and cultures will be one of the most valid tools the school can give to its students. "Mortimer Graves, a well-known linguist, has gone so far as to predict that every American who aspires to anything other than menial participation in the life of the 1970's or 1980's will need some sort of control of three or four or a half dozen languages. . . ." [1] The early study of foreign languages and cultures can be a most efficient means of developing the attitudes, predispositions, "set" of an educated man—a man capable of moving freely into a new situation and of adjusting comfortably to it. To the author these reasons for teaching foreign lan-

[1] Ilo Remer, *A Handbook for Guiding Students in Modern Foreign Language*, p. 2.

guages and cultures go deeper than "pour que les élèves s'amusent du dépaysement qu'offre un nouveau langage et que leurs jeunes esprits prennent une teinture cosmopolite à la mode (et un peu snob)" [2] ("for the students to get amusement from the new setting afforded by a new language and for their minds to acquire a fashionable [and somewhat snobbish] cosmopolitan varnish").

Sociological Reasons

The importance of the study of foreign languages and cultures for establishing good relations with other countries has been well expressed. FLES can also play a vital role on the domestic scene by encouraging the favorable acceptance and active integration of all ethnic and cultural groups. Studies conducted in areas where the maternal language of a large sub-community has been introduced as the second language in the elementary-school curriculum purport that "the fear and shame which young native speakers of that language formerly felt has often yielded to pride in their cultural heritage. Simultaneously, the children of English-speaking background have developed both a strong motivation to learn a second language and a new kind of tolerant understanding" [3] about their

[2] Sylvie Carduner, "Une classe de français élémentaire à Leningrad" ("An elementary-French class in Leningrad"), *The French Review*, February 1965, p. 522. The goal proposed in this article, "Pour qu'ils (les élèves) s'en servent (du français) . . . comme d'une machine bien rodée" [so that they (the students) may use it (the French language) . . . as a well broken-in machine] is representative of that expressed by some members of the profession. (See also *Le Français dans le Monde*, #16, avril-mai, 1963.)

Wallace Lambert seems to suggest that total cultural empathy should be our goal. He states that students are most successful in learning a foreign language when they are oriented to learn "as if they desired to become a potential member of the group." He also remarks: "A successful learner has to identify with language users to the extent that he wants to be like them linguistically, and undoubtedly in many other ways." (See "Psychological Approaches to the Study of Languages, Part II: On Second Language Learning and Bilingualism," *The Modern Language Journal*, March 1963, pp. 114–115.)

Howard Nostrand would have us strive for a goal that lies probably somewhere between these two. He writes, "We may use the distinction between culture and society immediately, to clarify what it means to strive for acceptance as an outsider to a foreign culture: the ideal I propose is to be socially integrated in the host country, just as far as is feasible, but not to be assimilated culturally." (See *Understanding Complex Cultures: A Language Teacher's Handbook*, to be published by Blaisdell Division of Ginn and Company. The quotation was taken from a mimeographed, pre-publication edition "Understanding A Complex Culture," General Studies 455–456, p. 42.)

[3] Mildred R. Donoghue, "A Rationale for FLES," *The French Review*, February 1965, p. 525.

classmates. Wallace Lambert and his associates have concluded that the bilingual children in a bilingual community show markedly more favorable attitudes toward members of the "other" language group than do the monolingual children of the same bilingual community.[4]

Psychological Reasons

At McGill University, Wallace Lambert and others have developed a social-psychological theory of language learning which holds that: (1) "an individual successfully acquiring a second language gradually adopts various aspects of behavior which characterize members of another linguistic-cultural group," (2) "the learner's ethnocentric tendencies and his attitudes toward the other group are believed to determine his success in learning the new language," and (3) "his motivation to learn is thought to be determined by his attitudes and by his orientation toward learning a second language." [5]

George Scherer stated, "Young children are basically anomic,[6] that is, they have not yet established tenacious links with their own culture. Therefore, they readily identify themselves with other people. This anomic characteristic of children gives them a strong advantage over adults in language learning because culture and language are inseparable. Psychiatrists, psychologists, and cultural anthropologists tell us that children tend to escape the monocultural set in varying degrees for a varying number of years, depending on the degree of nonprejudicial influence of parents, pedagogues, and peers. Some people even maintain cultural independence throughout adolescence and on into adulthood. Other things being equal, there is evidence to suggest that these are the best of all second-language learners.

The teaching of foreign language at an early age can help maintain this receptiveness to multicultural orientation. . . . Rewarding experiences with cross-cultural differences in the formative years of life is a most effective way of breaking monocultural orienta-

[4] Lambert, *op. cit.*, p. 116.

[5] *Ibid.*, p. 114.

[6] All psychologically disintegrative connotations were excluded in this usage of *anomie*, giving the term more the meaning of cultural malleability or plasticity. Lambert uses the word somewhat differently, placing emphasis on the disorientation and anxiety engendered in the individual. Lambert defines *anomie* as "a feeling of not comfortably belonging in one social group or another" or "the feelings of social uncertainty or dissatisfaction which sometimes characterize not only the bilingual but also the serious student of a second language." (*Ibid.*, p. 114.)

tion . . ." [7] and of cultivating the "anomie" with which children are born. Heredity harbors neither linguistic nor cultural prejudice.

This plasticity of early childhood often comes to active, overt expression in the curiosity about foreign lands and peoples and languages exhibited by middle-grade learners. The natural curiosity of childhood can help foster a desirable integrative orientation toward foreign-language learning in the elementary-school youngster. He will study, it would seem, not so much for the usefulness of the skill in some future occupation (instrumental orientation), but for the pure joy of learning, of understanding foreign peoples, languages, cultures (integrative orientation). The FLES pupil is clearly an advantaged learner.

The child exhibits more patience than the adolescent or adult in deciphering linguistic and cultural redundancy. He seems better equipped to collect isolated and perhaps even random instances of a cultural element and to allow further experience to bring the distribution, form and meaning of the unit into more precise focus.[8]

[7] George A. C. Scherer, "A Rationale for FLES" (Paper presented at the FLES Orientation Workshop in Raleigh, N. C., September, 1964.)

[8] David McNeill, in a paper presented to the Modern Foreign Languages Title III Conference in Washington, D. C., in May, 1965, proposed the following theory about language acquisition in infants: "The model of language acquisition that the basic grammatical relations suggest is that of scientific hypothesis-testing. The order of constituents (predicate first, subject second) is a hypothesis that happens to be incorrect for English. Nonetheless, we can imagine a child formulating this hypothesis on the basis of some initial evidence from parental speech—specimens like *hit ball*—which he then tests against further evidence. Eventually, a child will reject the hypothesis that predicates come first in sentences and try its opposite. This time of course, he will be correct—if he is learning English."

If it could be determined that such a model of learning were valid for elementary-school age groups also, the model could have considerable influence in the selection, definition and organization of cultural data and on the methods of instruction of culture in the FLES classroom.

Others have expressed strong support for the idea that the change in behavior which takes place in the elementary-school pupil goes far beyond the stimulus-response theory of learning. George Miller states it this way: "Original combinations of elements are the life blood of language. It is our ability to produce and comprehend such novelties that makes language so ubiquitously useful. As psychologists have become more seriously interested in the cognitive processes that language entails, they have been forced to recognize that the fundamental puzzle is not our ability to associate noises with perceptual objects, but rather our combinatorial productivity—our ability to understand an unlimited diversity of utterances never heard before and to produce an equal variety of utterances similarly intelligible to other members of our speech community. Faced with this problem, concepts borrowed from conditioning theory seem not so much invalid as totally inadequate." (See George A. Miller, "The Psycholinguists: On the New Scientists of Language," in Charles E. Osgood and Thomas A. Sebeok, eds., *Psycholinguistics*, p. 299.)

Closely associated with the child's tolerance of a certain amount of vagueness is his remarkable power of inference, his ability and willingness to guess meaning.

Unselfconscious play-acting or role-playing in imaginary or minimally-contrived settings seems to be an important projective device of the elementary-school child.

The plasticity of childhood frees the youthful learner from a compulsion to reason about his experience; it allows him to hold in abeyance the need to schematize abstractly all of his acquired knowledge and the tendency to over-generalize prematurely. "Since languages [we would add also cultures] are conventional and notoriously irrational, reasoning about them, especially across languages, too often has a hampering effect. An early start will help to eliminate this inevitable handicap to coordinate language learning." [9]

Pedagogical Reasons

Not only does the FLES program offer an avenue of learning significant enough in its own right to warrant inclusion in the elementary-school curriculum (a curriculum designed to expose the youngster to the limits of his world, to point out the circumference of knowledge he may acquire, to introduce him to a variety of means of learning about or viewing something), it also seems to have definite transfer value. Recent research reports reveal that the study of foreign languages in the elementary school has a positive effect on achievement in other school subjects and positive transfer back to the native language.[10]

Both acquisition of linguistic skills and broad experience within a complex culture take time. The elementary school, traditionally, offers the child the time to develop relatively undisturbed and unpressured. By contrast with the secondary-school and college student, the elementary-school pupil has time on his hands. Efficient use of the years in the elementary school can help to alleviate problems associated with shortage of time in adulthood.

Because of their linguistic immaturity in the mother tongue and their incomplete enculturation in the native culture, children experience an early sense of progress in studying the foreign language and culture. Compared with the adolescent or adult learner, the child has had limited experience with his native language and culture. What he must learn in the second language and culture to bring them to an appropriate level of experience is far less than at

[9] Scherer, *loc. cit.*
[10] *Ibid.*

any later period in his life. Coordinate bilingualism with its inherent multicultural orientation does not seem so unattainable a goal if we begin with the FLES program. The odds against native-like use of a second language and empathic participation in a second culture are not insurmountable to the elementary school learner.

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SECTION II. CURRICULUM

Culture as a way of life

A general description of the principal parts of the cultural system that the FLES pupil should experience: aspects; traits; patterns; psychological processes such as adjustment, learning, habit.

The enculturation of a French child: an inventory of what the FLES pupil learns about the French child, his family, his friends, his community, his nation—its customs and mores, its character and conduct.

Culture as appreciation

A general description of the total social heredity, the accumulated products of group life of which the FLES pupil should be aware.

The civilization of a French child: an inventory of what the FLES pupil learns about the arts, literature, history, geography, sciences, technology of the French nation.

Culture as communication

A general description of the patterning or systematic organization of the cultural system that the FLES pupil should use.

The communicative development of a French child: an inventory of what the FLES pupil learns about kinesics, paralanguage, phonology, linguistics, graphic symbolization.

CURRICULUM

CULTURE AS A WAY OF LIFE

The word "culture" had had for numerous years many definitions, misuses, and misinterpretations. Culture has so often been associated with civilization and, yet, the two should be thought of as very different in meaning. It can be said that whatever is found in civilization is a part of culture, but that the reverse is not true. It might even be clearer to make a distinction within culture, using as referents the words *deep* culture and *formal* culture. These two terms, formal and deep culture, coincide with the distinction to be made between civilization and culture, or between the anthropological definition (deep) and the humanistic definition (formal), which is narrower in focus.

Culture, defined anthropologically, is a structural system of patterned behavior.[1] Perhaps Kluckhohn best expresses this modern concept of culture when he defines it as "the total life way of a people, the social legacy the individual acquires from his group. Or culture can be regarded as that part of the environment that is the creation of man." [2]

Deep culture would be synonymous with cultural anthropology as defined by Robert Lado in *Language Teaching: A Scientific Approach* as that branch of anthropology that describes the structure of the customs, beliefs, and traditions of human societies. In this same work, Lado stresses that the language teacher need not teach anthropology but instead must devote his efforts to cultural content. Deep culture, then, would refer to the thoughts and beliefs and actions, the concerns and hopes and worries, the personal values, the minor vanities and the half-serious superstitious, the multitudinous and infinitely subtle gradations of interpersonal relationships as expressed in actions and words, the day-by-day details of life as it is lived at home and at school, at work and at play, in church and in celebrations, in childhood or in manhood.

Formal culture would be the products of artistic endeavor, the achievements of intellectual and artistic genius, deeds of heroic valor and concepts of lofty spirit, and all the various modes of significant

[1] Robert Lado, *Language Teaching: A Scientific Approach*, p. 28.
[2] Clyde Kluckhohn, *Mirror for Man—Anthropology and Modern Life*, p. 17.

thoughts, genteel living, and racial vigor of which a country or nation is fully aware and justly proud, of which everyone is informed and is quite willing to discuss, to display, and to send abroad to be admired and emulated. The following could be listed as part of formal culture with some of the items to be considered in a FLES program: literary landmarks, the contents of museums, musical performances, art exhibitions, ballet dancing, holidays and parades, milestones in personal life, such as birthdays, weddings, funerals, national shrines and monuments, churches and worship, schools, business, industry, national sports, medicine.

In a FLES program, the teacher will have to distinguish in his own mind between deep and formal culture. Deep culture is not something that can be taught, but rather an element that becomes part of any language instruction. The very fact that language instruction is given in the target language creates an atmosphere conducive to establishing a "cultural island." In a FLES program, it is essential that the teacher instill in her pupils, from the beginning, the anthropological concept of culture and that, at an early age, the pupils become conscious of the different ways of living of another people. An awareness of a second culture cannot be taught, yet it can be communicated so that the pupils, through the teacher, become immersed in the target culture as of the very first day of the language course. If the pupil comes away from his first session, having listened to and repeated a good many times in native fashion a few simple forms such as *Bonjour, Monsieur* and *Au revoir,* he will already have taken an important step in the learning of culture. As of the very first day, French names should be given to the pupils, i.e., authentic French names, not translations or English names pronounced in French. If there is no French equivalent of an English name, the teacher should then give the pupil another name. As of the first day also, a handshake on greeting and leave-taking will indicate to the child that he is learning a different culture. This immersion in the foreign culture is to be continued from day to day.

It would appear that a prime emphasis in a FLES program should be from the point of view of deep culture during every teaching day. The understanding of concepts in another culture should come early in the language learning experience of a FLES pupil. In turn, the teacher in a FLES program must not always be ready to follow the path of least resistance to convey meaning, that is, a resort to immediate translation of words, phrases, or utterances not understood. On this point Lado would ask teachers to refer to what he calls the E.M.U. He seems to have arrived at a scientific basis for cross-cultural study which he has labeled the Elementary Meaning Unit

which differs from culture to culture. This would help to point out the futility of translation. For example, the word *wine* in English and the word *vin* in French both mean fermented grape juice, but the connotation and function in the two cultures are very different.[3] In the Eskimo culture, for instance, there are several words for snow, while in English there is only one word for snow. Each word for snow is an E.M.U. in the Eskimo culture and stands for a different kind of snow. In our own culture, snow is less significant and, therefore, we have one word for it. There is always the danger of deep misunderstandings when we try to transfer our attitudes and patterns of behavior to a second culture which is quite different from ours.

It will be noted that the approach to culture, as defined in the twentieth century, is anthropological. This approach must be evidenced in the materials that are to be used in a FLES program. It is essential that the material which is used to give an understanding of the culture of another people should be carefully prepared, so as not to confirm the American pupil's stereotype of the people. Wallace Lambert and his colleagues have conducted a number of experiments on the "Roles of Attitudes and Motivation in Second-Language Learning." Their experiments showed that American students regarded the Frenchman, for instance, as being "less thoughtful, less intelligent, clearly less honest and dependable, less generous, less kind, less reliable, less stable, and having less character" than an English-speaking person, "as well as being more humorous and entertaining, very likely in the sense that he is somewhat ridiculous." Any experienced teacher of French can immediately call to mind a number of examples of materials, commonly provided in school textbooks, which would support many characteristics of this stereotype. Such unfavorable impressions are particularly likely to develop when the pupil is presented with a diet of reading material and surrounded by realia depicting the customs and attitudes of a foreign people in a *different century,* or in a radically different social milieu from that of the student himself. Unless it is made clear to the pupil that this picture of the foreign people is of historical, antiquarian, or sociological interest, he may accept the situations, customs, and ways of thinking described as being typical of contemporary life in the foreign society. This will inevitably lead him to look upon these foreign people, so obviously ill-adapted to the modern world, as ridiculous, or, at the very least, as peculiar and quaint.[4]

[3] *Ibid.*, p. 28.

[4] W. M. Rivers, *The Psychologist and the Foreign Language Teacher*, p. 141.

The enculturation of a French child

The rearing of a French child is far different from what is to be found in our own culture. From infancy until adulthood, the French child is expected to learn through response, rather than through exploration and experimentation, and to accept correction in order to grow into an acceptable individual. Until they are of school age, French children are sheltered. The mother protects them from outside influences (both physical and human), makes all decisions regarding their food, clothing, playmates, and games, disciplines them, doing all this with continuous love and affection. The education of French children in the home consists principally in inculcating the habits, knowledge, and skills necessary to adult life before there is an occasion to use them. The boy or girl who acts improperly is immediately reprimanded and given a punishment that lasts until he or she has "learned his lesson." When the child goes to school, he is often disciplined more severely by his teachers than by his parents. He discovers that being polite in the classroom is as important as learning his lessons. The principles taught in the home are also reinforced in the classroom. For the majority of children, the main reward lies in not being punished and in not being saddled with avoidable responsibilities. Schoolboys take special delight in seeing how far they can go in breaking the rules without getting caught. They get their first taste of regimentation in the schools and their second in the army. All the while they dream of liberty and of getting even with their taskmasters when they grow up. But openly they conform, for they know that if their performance is satisfactory they will be left to themselves to enjoy the normal routine of life with a minimum of interference from anyone in a position of authority.[5]

Pupils in FLES will be interested in how a comparable French child receives his education. The educational program formulated by the Ministry of National Education is identical in every primary school in France. Not only the curriculum but the method of instruction is the same almost everywhere. The training of the French child consists primarily in teaching him rules of correct behavior, providing him with appropriate models, and guiding him toward correct observation. He learns by rote and repetition, by absorbing the behavior of others, and by practicing responses to carefully directed stimulation.[6] The formation and development of a child's mind has always been of prime interest to parents and educators in

[5] Edward R. Tannenbaum, *The New France*, p. 29.
[6] *Ibid.*, p. 30.

France. From the very early stages of school life, the child hears: *l'école, les études, c'est sérieux,* and *on n'en sait jamais trop.*[7] From the age of six, French children receive instruction that is precise, solidified, and methodical. They are taught essentials that will be of value to them in later life such as writing, French structure, arithmetic, mental arithmetic, practical science, history, geography, some singing, civics, sewing, and physical education. A French child spends an average of six hours a day in school every day (except Thursday and Sunday) and takes home an hour or two of homework to prepare for the next day.[8] It might be explained here by the foreign-language teacher how the week in France is established for pupils—the fact that Thursday is a holiday, but that French pupils must attend classes on Saturday.

Among the topics appropriate to familiarize the FLES pupil with the life of a French child are:

1. Greetings, friendly exchange, farewell; how friends meet, converse briefly, take their leave; introduction of strangers.
2. Patterns of politeness: the commonest formulas of politeness and when they should be used.
3. Verbal taboos—common words in English having direct equivalents not tolerated in the new culture, and vice versa.[9]

These topics could all be incorporated into the day-to-day instruction as part of a pupil's FLES experience. These topics deal with contemporary situations and everyday life in all aspects. It must be noted that these topics deal with deep culture and should be part of any learning experience of French. These are not topics that can be taught formally, since deep culture should always be part of a daily lesson in FLES, no matter how long or brief that lesson may be.

Among topics with which to become acquainted relative to formal culture could be listed the following:

1. The city of Paris—its geography.
2. Monuments, churches, bridges of Paris.
3. Important dates.
4. Famous men—their contributions to France.
5. The theatre, the opera.
6. Versailles.
7. Large cities in France and contributions of each.

[7] Bégué et Bégué, *La France Moderne,* p. 137.
[8] *Ibid.,* pp. 144–145.
[9] Nelson Brooks, *Language and Language Learning* (1960), pp. 87–92.

8. Overview of geography of France.
9. The south of France and its many cultural contributions.
10. Art, music, literature.
11. Famous châteaux of France.
12. Children's theatre—Guignol.

The above topics would be in the nature of informative material, which is essential background knowledge in any French FLES program. These would be the kinds of topics to be learned about the country in direct contrast to topics of deep culture in which we are saying, "What is it like to be a Frenchman?"

Throughout this discussion, the approach has been anthropological, stressing the point that from the first utterance in the target language, a pupil is already learning something about the culture of France and of the French people. It is this approach that should be stressed in any FLES program and this is the approach that should be taken in the writing of materials for a FLES program.

Edward H. Bourque

CULTURE AS APPRECIATION

The separation of culture as a way of life from culture as appreciation is an arbitrary one. As everyone is aware, culture cannot be segmented. However, for the purpose of this report, culture as a way of life is defined as a cultural aspect of one's life of which one is unaware. For all practical purposes, a French child is unaware that his culture directs him to shake hands upon greeting a person, to eat bread that has a hard crust, and to drink hot chocolate for breakfast.

Culture as appreciation does involve awareness of certain aspects of life and may be defined as a product of what you are looking at, a concrete image of a particular creative effort. A French child *is* aware that he is looking at a ballet scene painted by a famous French artist, reciting a poem by a renowned poet, and reading the dramatic accounts of great men in French history. The primary concern is whether the FLES pupil should become aware of the art, literature, history, geography, science and technology of the French-speaking world. If the answer to this question is a positive one, determinations must be made as to what he should learn, how much he should learn, and at what point in the FLES program these items should be introduced.

It is generally agreed that some cultural appreciation should be

introduced at the FLES level, but it is here recommended that this aspect of culture remain a minor consideration at the beginning level of foreign-language learning. There are two basic reasons for this recommendation. First, there is the psychological aspect of foreign-language learning. If language is to be meaningful to a young child, it should be presented to him in a cultural context which he can immediately relate to activities in his own personal environment. Daily multisituational activities which are reasonably common to all civilized groups will be of more immediate interest to a FLES student. A high-frequency situation will have a far more motivational impact on his learning process than a low-frequency situation in learning to appreciate the culture.

A second factor of tremendous significance is the prime objective of foreign-language teaching in the elementary schools. In Level I, the primary target is oral comprehension and reproduction. The focus and emphasis are placed upon attainment of skills rather than content. Progression is measured in terms of mastery of the linguistic terms of the basic language. It is the ability of the FLES student to progress from technical manipulation of the language to personal communication in the language that determines the criteria for a successful language program and establishes its real *raison d'être.*

What the Student Should Learn

Knowledge and understanding of the culture should be an automatic indirect result of progress in the speaking and listening skills. A FLES student should be limited almost exclusively to the cultural material contained in the core curriculum of study. At the FLES level, there is very little cultural material to be absorbed when we consider culture as appreciation. A minimum amount of drama, dance, and song at the FLES level can be a relief from an otherwise on-going curriculum; but to reverse the process is disastrous. FLES programs based on songs, games, and dramatic productions defeat the idea of an extended sequence. It is a "crazy-quilt" approach whose patchwork aspect is most obvious when the student is placed in a serious foreign-language study effort.

Thus, if a cultural item results naturally from a carefully planned, sequential program, it may then serve a purpose. But to involve students in a presentation of *Cendrillon, Les trois ours* or *Le Petit Chaperon Rouge* when the script has no structural relationship to a basic curriculum, often results in "frozen language." And, if the dramatic piece is not of French origin and not a natural outcome of some stimulus within the course, cultural appreciation is not taking

place either. The same situation exists for any cultural item which, by definition, is considered "culture as appreciation."

How Much the Student Should Learn

It has already been stated that there would be a minimal amount of material taught as cultural appreciation. This does not entirely *exclude* cultural appreciation and, in fact, it should be consistently inserted within a course to insure progression toward having topics for discussion. Let us assume that within the beginning dialogues we have a pattern something on this order:

Pierre: Marie est de Paris.
Henri: Vraiment? Paris est une ville charmante.

This is sufficient material concerning Paris at this time. Association with a visual is beneficial, and the students may find Paris on a map, but this is incidental learning at this time. The crucial concern is to be able to manipulate—*il est de, elle est de,* and *une ville charmante.*

A later dialogue may incorporate an additional portion of cultural appreciation within the given contextual situation. An example of this may be:

Henri: Allons à la Tour Eiffel.
Pierre: Oui, bien sûr.

. . . and later . . .

Pierre: Voilà la Tour Eiffel. Comme elle est grande. Pouvons-nous y monter?
Henri: Oui, si vous le désirez.
Pierre: Comme la Tour est haute.
Henri: Elle a 984 pieds ou 300 mètres. Montons là-haut voir tout Paris.

And, thus, you continue to conversationally explore the cultural wonders of Paris.

During the next conversational sequence, the two boys are at the top of "La Tour Eiffel" and are looking out over the city.

Pierre: La Seine?
Henri: Là-bas.
Pierre: Et les Champs-Elysées?
Henri: C'est la grande avenue entre l'Etoile et la place de la Concorde, là-bas, à droite . . .

The procedure remains the same. How much cultural appreciation one admits to the program should be limited by the students' ability to handle it in a conversational atmosphere without losing sight of the necessary and basic goal—progress in the language skill area. After reading has been introduced, the same guide line should be employed. Reading in isolation on cultural items deters from the initial purpose of FLES. If the cultural material is appropriate to discuss and if oral drill questions and answers are used to reinforce structural items previously learned, then reading of a cultural nature is worthwhile. The same goes for writing. There is a slow movement away from writing as a mere mechanical skill toward writing as directed and meaningful composition and then toward writing as free composition. At the FLES level, directed composition composed of four to ten sentences on a topic or dialogue on Paris, for example, is desirable. Once again, however, reading and writing have very little priority at the beginning level.

When the Student Should Learn

The needs and interest of young children are basic considerations in any curriculum planning. Primary-grade students are interested in how a young French child lives. If, through the natural conversation of young people, a door may be opened ever so slightly on a new horizon in cultural appreciation, then it should be done. Yet, in the majority of cases, this is not practical or possible or even pedagogically sound.

At the third-, fourth-, and even fifth-grade level, there is no time to do anything but vertical teaching, i.e., to teach mastery of sound and reproduction of sound. If a reference is made to a master work, such as in the sentences, *J'étudie La Fontaine, J'ai trois fables à étudier,* all that is necessary for a child to know at that time is that La Fontaine was a French writer of animal stories or fables. It would be a digression to try to insert these fables into the program at this time either in English or in French. He does not have tools to discuss or to comprehend these fables in the target language.

A few carefully selected readings complementing the oral material are advisable. Reading material at the FLES level is very limited in this area. Creative teachers are writing their own to enrich the basic curriculum. Publishers should produce more enrichment materials well-coordinated with their basic programs.

In summary, culture as appreciation is only useful at the FLES level when it is incorporated into the basic grammatical dialogues. It should remain incidental learning at this time for, in most instances, it is beyond any meaningful experience for the FLES stu-

dent. Cultural appreciation should never be ignored, however, but instead it should be skillfully used when it can lend authenticity to a real-life situation. This is one of the most crucial reasons why a culturally authentic visual should be presented to students as an integral part of any foreign-language program. Language and culture should not be separated but should remain a naturally integrated phenomenon.

Margaret Lee Wood

CULTURE AS COMMUNICATION

> ". . . culture as it is used in this study refers to the sum total of the patterned manners, customs, norms, and values which are characteristic of a society. Language in this sense is inseparable from culture, and we as language teachers deal every day with a highly refined cultural phenomenon which we alone are equipped to discuss."
>
> North East Conference on the Teaching of Foreign Languages 1960

1. Phonology

If language *is* culture, then the mastery of the sounds of a second language constitutes an important step in acculturation. It has long been felt that the elementary-school child has a better chance of achieving native pronunciation in a foreign language than the adolescent or adult beginner. Maybe this is because his immature speech organs are more adaptable, or maybe because his attitudes are different. Perhaps he has less interference to overcome from his mother tongue, or perhaps, getting an earlier start, he has more time to perfect his accent. Most likely, all four of these factors operate together to make the FLES classroom the appropriate place to emphasize phonology.

In the FLES classroom, the child is faced with the problem of learning a language whose rhythm, intonation, stress patterns, and articulation are, most likely, very different from those of his mother tongue. Since rhythm, intonation, and stress are learned by the infant even before words, most of us tend to think of them as universal phenomena, rather than as belonging to a particular language. But since they influence articulation so strongly, they must be taken into account from the very first day.

French teachers have the advantage of teaching a language whose

rhythm is usually regular. From the beginning, it is necessary to make English-speaking children aware of this feature because it is so different from the habits that they have acquired when speaking English. Special attention to rhythm in dialogues, poems, *comptines*, songs, etc., will produce a closer approximation of native intonation and articulation. Vowel color, in particular, will be greatly improved.

The intonation patterns to be taught will be determined by the material to be studied: dialogue, story, poem, etc. The teacher should decide beforehand on the intonation of each sentence, and should present no deviation thereafter. Of course, native speakers of French possess an entire spectrum of intonation patterns that convey subtle nuances in meaning, but the young learner cannot be expected to master all of them at once, nor can he be permitted to feel that intonation depends upon his own creativity. For English-speaking children, the high tone of an utterance appears to carry stress. Directed experience will show them that stress and pitch are not linked in French.

It is reasonable to expect that, for any given corpus, elementary-school children can achieve near-native accuracy in rhythm, stress, and intonation from the very beginning, provided that these aspects of language have been carefully and accurately presented and drilled. With articulation, however, the patterns of development are not the same. Children display striking individual differences in their ability to master the sounds of any foreign language, such as French. In the first weeks or months of instruction, the child is not usually able to distinguish aurally between French sounds and their English relatives. Certain groups of sounds are mastered earlier than others, and some may take years of practice to perfect.

Although an impeccable model should be presented to children from the very first day, it is only common sense to expect children to master the easiest sounds first. Therefore, the teacher of beginners should be most particular about vowels. [*a*, *i*] and [ɛ] are quickly brought under control, but [*e*, *o*] and [*oe*] will take longer, and [*y*] may not come for a year or so. Consonants *m*, *f*, *v*, *j*, *b*, *g*, *s*, and *z* usually give no trouble, but *k*, *t*, *p*, *d*, *l*, and *n* require more work, and *r* will probably be mastered last—perhaps as late as the third or fourth year. Nasals [*ẽ*] and [*õẽ*] are usually mastered early, but [*õ*] and [*ã*] need constant work because they are heard as one sound.

American children are frequently confused by the phenomenon of *enchaînement* (linking), which is the tendency of French speakers to compose their utterances of syllables rather than words, and

of syllables which usually begin with a consonant, even if it is necessary to borrow a consonant from a preceding word. Word boundaries are therefore blurred, so that the American student, who does not see the written language, cannot be certain where one word ends and another begins. Here again, the model should reflect native usage from the beginning and the teacher must insist on accurate imitation. But it will take many encounters with the same word in different environments before the child will develop a clear concept of word boundaries and an intuition for *enchaînement*. If the process seems slow to the teacher, let him remember that French children experience similar difficulties, and that even some of the sayings of American youngsters learning their mother tongue result from word-boundary confusion.

A serious problem for teacher and pupil alike is the feature of *liaison-élision* in French. Usage sometimes varies on this point. Native speakers reveal a great deal to one another about their social class, level of education, or emotional state, etc. through this feature. The entire picture is complex and can be very confusing to the young student. Naturally, it is not possible to convey all of this to young children at one time. However, it is really quite amazing to see how many youngsters eventually "get the point" when, within the confines of a series of very limited experiences, they learn to do a little manipulating of their own. Counting is an excellent place to begin, because it is an important part of most elementary courses of study and because so many songs and games depend upon numbers. When counting "just numbers," we learn to pronounce them one way. When counting objects whose names begin with a vowel sound, we must learn to pronounce some numbers differently. When counting objects whose names begin with a consonant sound, still other number pronunciations are modified. The objects counted keep appearing in conversations and dialogues, preceded, perhaps, by words other than numbers. The numbers themselves will appear later in other contexts (time-telling, ages, dates, etc.) and the child, who probably thought at first that the changes were random ones, is later able to predict some of these changes. He will probably develop a feel for *liaison* first, and for *élision*, which is harder to discern, afterward. In any event, the teacher will elicit the proper response by rote training. Much later, when the child begins to read, for the first time, material which he has not previously memorized, he can be led to deduce the rules, and the terms *voyelle* (vowel) and *consonne* (consonant) can be used to clinch his grasp of the concept.

2. KINESICS

> Kinesics: "Facial expressions and body movements (which) frequently qualify the meaning of the spoken word and, under certain circumstances, may even be indispensable to its proper interpretation."
>
> "Kinesics and the Classroom"
> Gerard J. Brault
> *French Review*, Feb. 1963

It has long been known to actors that the stage, the motion-picture screen, and the television screen require a dimension of communication that the radio and telephone do not demand. However, the former permit one to convey meaning without the use of the voice. Scientists are now conducting research to determine the "nationality" of facial expressions, gestures, etc. The French teacher should make an attempt to include what he knows about French gestures in his lessons, because they provide an excellent opportunity for the English-speaking child to feel that he is learning the language from *within* the culture.

The problems involved in teaching kinesics are quite different from those which arise in working with phonology. The "learning how" is less of a problem than the "learning when" and then remembering to perform. The particular features to be learned will, of course, be determined by the dialogue, conversation, song, etc. being studied. The classroom situation is a good one in which to begin. If practical, boys and girls can be seated on separate sides of the room. Children can be required to stand at the beginning of the lesson when greeting the teacher, and again whenever an adult enters the room. The teacher can accompany a: *Non! non! Pas de ça!* with an index finger wagged vigorously from left to right. Habitual offenders can be sent *au piquet* or given a *pensum* for punishment. In dialogues and conversation, children can be taught when and how to shake hands *à la française*. When counting on their fingers, they can be encouraged to start with the thumb rather than the index finger. When dramatizing stories such as *Les trois ours* or *Le Petit Chaperon Rouge*, children can be taught to rap on the door with the palm of the hand turned toward the rapper rather than toward the door.

Dr. Brault does caution teachers to beware of the abuse of kinesics in the classroom. Many of the gestures seen on the street and in the movies are considered to be vulgar by most educated Frenchmen, and it is wise not to teach any that have not been approved by some dependable authority.

3. Graphic Symbolization

It has been said repeatedly that French is really two languages—the oral and the written—and that in elementary school the emphasis should be on the oral language. There comes a time, however, when the children are ready for an introduction to the written language and when the skills thus acquired can be put to good use in improving their command of the oral language.

In the very beginning, when children are being taught to count, arabic numerals are an indispensable teaching aid. Why not write them as the French do, making the one (*1*), the seven (*7*), and the nine (9), different from their English counterparts? Later, when larger numbers and decimals are studied (prices, etc.), it will be necessary to show that when we write in French, *virgule* (comma) is the equivalent of the English decimal point, and *point* (period) takes the place of the English comma. Naturally, one would not want to broach this subject before the sixth grade, because the concepts are not usually taught before that time in the arithmetic classes.

During the first year of study, most foreign-language courses provide for work with the calendar. Using a calendar of French format (with the days of the week listed in a column down the left side, and the dates in vertical rows rather than horizontal) may be so confusing to children who are still in the process of learning to read an American calendar that they will not understand the words they hear. But a calendar can be made which puts *dimanche* (Sunday) at the end of the week, so that it at least presents the days in their French order.

Even beginners enjoy receiving a French *Bulletin Scolaire* with authentic grades, represented by fractions with a denominator of 20. They can be graded in language skills (comprehension, pronunciation, etc.). In this way, numbers like 18, 15, 0, acquire a new cultural dimension just as our letters A, C, and F do on American report cards.

The second or third year seems to be a good time to present printed texts consisting exclusively of material which has been previously memorized. This is usually hailed by boys and girls as a sign that they are growing up, and they are not usually aware that they do not yet really know how to read French. After a few stories, the children will want to learn the alphabet and the names of the accents, the *cédille,* and punctuation marks they have found. They will notice that capitalization rules are not always the same in French and in English and that there are different ways of indi-

cating direct address. They will learn that, when spelling aloud, they must say *deux l, deux t* instead of *double l, double t*. This groundwork is good preparation for the study of phonics, which will eventually give the children the skills they need to attack new material.

The word "reading" really stands for a great many different skills. There is something about learning to recognize words, learning the alphabet, and spelling aloud that delights elementary school children but that may make adolescents feel silly. It seems logical, therefore, to include these very rudimentary skills in the elementary curriculum. Wouldn't junior-high-school teachers be happy, for example, if their incoming students had already gone through the period of confusing *accent aigu* and *accent grave*, *e* and *i*, *l* and *r*, and were ready to go on from there?

It has been suggested that pupils be familiarized with French script. It seems doubtful to the writer that the elementary classroom is the best place for this. Bilingual people rarely find it necessary to develop two handwriting systems, and so the only purpose in exposing our pupils to French script would be to develop their skill in reading it. Elementary-school children are usually still in the process of developing their English handwriting, even as late as the sixth grade. Secondary school, with its pen-pals (elementary-school pen-pals seem to fade away), seems like a better place to underscore handwriting differences.

4. Linguistics

Although the pre-adolescent language student has certain advantages that the older beginner does not possess, there is one area where he does not appear to shine, and that is in the realm of abstract ideas. He knows that language is for telling someone something, and he prefers to involve himself in this activity rather than in making abstract statements about how language operates. Since linguistics as a science consists mostly of statements about language, it is perhaps better not to expect elementary-school youngsters to display great insight in this area. This is not to say, however, that the FLES student is not receiving an excellent foundation which will help him understand linguistic concepts later on.

The writer is convinced that, on the elementary level, it is more important to organize materials around attractive social situations than around linguistic phenomena. During the first two years, most of the child's energy will be directed toward rote mastery of materials which contain many syntactical, morphological, and lexical

examples. This rote learning is an on-going process, which should probably continue in some form or another throughout high school. In the second year of FLES, however, the teacher can begin to draw the children's attention to the more simple linguistic phenomena. By the end of the second year, they can have developed a fairly good grasp of declarative, interrogative, and negative sentences—an idea which will be increasingly refined. Gender and agreement will always present a problem, and will have to be drilled throughout the course, but second- and third-year pupils usually have a very clear idea of the alternatives. Although they constantly make mistakes, they know which words can change, and what changes must be made. Agreement of verb with subject will also require much drill. In good materials, the children will meet many verbs in several tenses, but because they experience such difficulty with agreement, it is probably well to content oneself with the rote presentation of most of these, and to devote one's drills to a few verbs. A more thorough study of tense is probably best left to the secondary-school teacher.

If the FLES program continues for four or five years, it is not inconceivable that the children can be taught to talk about their lessons in terms of *masculin ou féminin, singulier ou pluriel, affirmatif ou négatif,* and to designate certain words as *un verbe, un adjectif, un nom.* But even at this stage, if the greater part of each French lesson is not centered around the dialogues, poems, songs, and games that were so successful in the beginning, the children will lose their enthusiasm. In other words, they want to talk French, not talk *about* it.

Any individual who has had experience in two languages has a perspective which the monolingual person cannot imagine. During the course of their studies, FLES students who have had good training know that English and French have different sounds, different rhythm, and different intonation. They know that names for familiar objects are different, and therefore arbitrary. Experience has shown them that word order is not the same. They learn that French has two genders and that this entails problems in agreement. (They are curious, but less hostile, when they learn that other languages have more than two.) They have become aware of the *tu-vous* dichotomy, so important socially and culturally, as well as linguistically. In their work with pattern practice and substitution drills, they have developed a firsthand familiarity with the linguist's raw materials. All in all, they have become aware that a language is more than just vocabulary, that it consists of many systems, and that these systems do not necessarily cross language lines. Although

FLES students could certainly not put these ideas into words, the twelve-year-old with three or four years of solid foreign language training is probably more sophisticated linguistically than many monolingual college students.

Benjamin Whorf,[1] in his thesis, suggests that the language one speaks has a great influence on the way one structures reality and, therefore, on the way one thinks. In view of this theory, the best way to enter the culture of a people is through its language. The writer sincerely believes that even if not one word were said in the classroom about artists, writers, holidays, foods, etc. a child could have a very rich cultural experience merely from studying a foreign language. And since the elementary-school child is very limited in his understanding of such sophisticated concepts as time and space, the FLES class would appear to be the ideal place to begin to study a different culture and different cultural concepts through the vehicle of its language, i.e., from the inside out.

Robert Brooks

[1] Whorf, *op. cit.*

CURRICULUM

Editorial Comments

A thorough analysis of the foreign culture is prerequisite to improving the definition, selection, and organization of the cultural curriculum of the FLES program. Foreign-language teachers feel the need to refer instances of culture that they propose to present to a cultural analysis, the same as they refer instances of language that they introduce to a linguistic analysis to determine the form, meaning, and distribution of the unit within the target language and the transfer potentials and interference problems created by the learner's degree of mastery of the mother tongue.

No analysis of French culture adequate to our needs exists as yet.[1] The writer found the list of categories of cultural material suggested in the Human Relations Area Files to be the most complete.[2] The

[1] Several interrelated projects now being conducted under the leadership of Dr. Howard Lee Nostrand at the University of Washington in Seattle are designed "to assemble informed opinions and research conclusions concerning main cultural and societal features" of the French, Hispanic, and German cultures.

[2] Although materials in the Files do not cover French culture, the approach used to describe several hundred other cultures bears acquaintance. The members and microfile members of Human Relations Area Files are listed in Appendix I.

Table of Contents of Volume I, *Outline of Cultural Materials* (reproduced as Appendix I of this report), seems to be the most thorough guide currently available to the foreign-language teacher attempting to develop a categorical analysis of the foreign culture.

We suggest tentatively, as a hypothesis to be tested in the classroom, that instances of French culture drawn from all or nearly all of these categories might be incorporated into the curriculum of the FLES program.

A juxtaposition of isolated and random facts about a culture does not constitute a knowledge of it, even as an accumulation of isolated and random words does not constitute a knowledge of a language. "Puisque toute société constituée se reconnaît et se définit à travers un ensemble d'oeuvres et de structures qui va du détail le plus modeste (la vie quotidienne) au plus élaboré (les arts et les lettres), il apparaît bien que l'on ne saurait réduire la 'civilisation' à la 'culture' (sens français), [ni à n'importe quelle autre partie] qui, pour être sans doute essentielle, n'est pourtant que l'une des composantes d'un plus vaste ensemble." [3] [Since any organized society is identified and defined through a set of works and structures which extend from the most minute detail (everyday living) to the most elaborate (the arts and letters), it appears clearly that one cannot reduce "civilization" to "culture" (in the French meaning of the term), [nor to any other part] which, essential as it may be, is yet but one of the components of a broader aggregate.]

In addition to the presentation of instances of French culture drawn from the categories listed above (and perhaps governing their selection), we need to trace the major lines of integration that make of all these various segments a unique whole. Guy Michaud expresses the idea thus: "Nous devrons nous efforcer sans cesse d'étudier des systèmes de rapports et de mettre l'accent sur ce qui relie les différents aspects d'une même civilisation." [4] (We must constantly strive to study relational systems and to emphasize whatever interrelates the different aspects of any given civilization.) Jerome Bruner says, "It is only when such basic ideas are put in formalized terms as equations or elaborated verbal concept that they are out of reach of the young child, if he has not first understood them intuitively and had a chance to try them out on his own." [5]

Morris Opler calls the lines of integration "themes." "In every

[3] *Le Français dans le Monde, op. cit.*, p. 4.

[4] *Ibid.*, p. 7.

[5] *The Structure of Knowledge and the Nature of Inquiry*, A Report by the 1964 Oregon Program Workshop, p. 10.

culture are found a limited number of dynamic affirmations, called *themes,* which control behavior or stimulate activity. The activities, prohibitions of activities, or references which result from the acceptance of a theme are its *expressions.* Such expressions may be formalized or unformalized. Limiting factors, often the existence of other opposed or circumscribing themes and their extensions, control the number, force, and variety of a theme's expressions. The interplay of theme and countertheme is the key to the equilibrium achieved in a culture, and structure in culture is essentially their interrelation and balance." [6]

Rhoda Métraux has explored a theme, or a cluster of themes, "important in the nexus of familial relationships in the home, in the education of the French child for its adult role, and in the formation of attitudes that guide individuals growing to maturity, as they move out of the foyer." [7] The book outlines "the conception of the *foyer* as the model for a closed circle of relationships, the tendency for relationships within the *foyer* (and elsewhere) to have an exclusive dyadic form, the compartmentalization of relationships and areas of interest and shared communication, the handling of danger by externalization and distantiation and the reciprocal fear of destruction by the intrusion of the distantiated, etc." [8]

Although the study is not exhaustive, this investigation of "cultural themes relevant to the understanding of French community—those patterns of human relationship traditionally fostered within the household and the family, which are basic also to an understanding of the French sense of nationality and civilization and the role of France in the modern community"—might serve as a guide for constructing "working models of future French behavior" and a source from which "many other useful propositions about French culture" might be derived.[9] *Themes in French Culture* should prove to be an especially fertile resource for the FLES teacher.

The *foyer* is, of course, only one area in which we may observe interrelated and counterbalancing theme expressions. Edward Hall enumerates ten realms in cultures that may reflect the themes of a culture or in which themes may tend to cluster. Dr. Hall calls these realms the Primary Message Systems.[10] A chart of the Pri-

[6] Morris Edward Opler, "Themes as Dynamic Forces in Culture," *The American Journal of Sociology,* Vol. LI, September 1945, p. 198.

[7] Rhoda Métraux and Margaret Mead, *Themes in French Culture—A Preface to a Study of French Community,* pp. x–xi.

[8] *Ibid.,* p. ix.

[9] *Ibid.,* p. viii.

[10] Edward T. Hall, *The Silent Language,* pp. 57–81.

mary Message Systems is reproduced on p. 41.[11] We believe the chart might serve as a guide for determining areas of the French culture that reflect the themes or clusters of themes to be introduced in the FLES program.

Dr. Hall refers us also to other dimensions of the perspective in which we are working (culture as a way of life, as appreciation, and as communication) in his conclusion to the third chapter: "By the way of summary, it is important to remember that culture is not one thing but a complex series of activities interrelated in many ways, activities with origins deeply buried in a past when there were no cultures and no men. The development of language and technology, an interrelated pair, made possible the storing of knowledge. It gave man a lever to pry out the secrets of nature. It was the necessary condition for that burst of creativeness which we think of as culture in the highest sense. Well-developed language and technology are somehow closely associated with man in his present form, although just how this came about is not clearly understood. . . . The last generalization that should be made about culture is that it not only has great breadth and depth in the historical sense but that it also has other dimensions of equal importance. Culture is saturated with both emotion and intelligence. Many things that man does are not even experienced, for they are accomplished out-of-awareness. But a great part of human activity is either the direct result of conscious thought or suffused with emotion and feeling." [12]

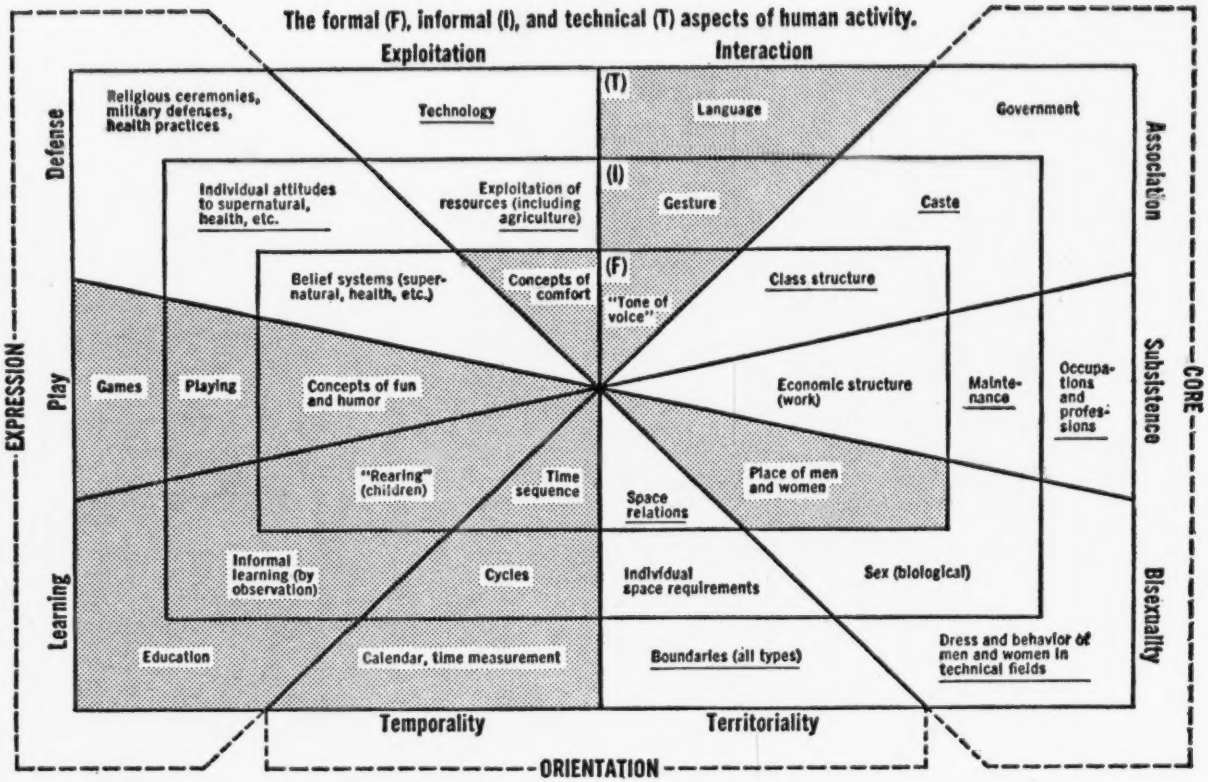
A third part of the development of the curriculum of the FLES program must deal with the definition, selection, and organization of the concepts to be taught. We do not propose teaching cultural anthropology in the FLES program any more than we propose teaching children linguistics *per se*. Doubtless, however, many of the elementary concepts of both disciplines are within the grasp of FLES pupils. Knowledge of linguistic and anthropological concepts and their interrelationship should be purposefully developed in the foreign-language program.

Another problem in curriculum development for the FLES program is organizing for instruction the underlying principles and procedures of the study of foreign languages and cultures so as to produce understanding of the fundamental structure of the discipline. "Teaching specific topics or skills without making clear their

[11] *Ibid.*, p. 117. The Committee suggests, tentatively, that the areas of French culture included in the shaded portions of this diagram could be treated successfully in the FLES program. Areas proposed by only a few members of the Committee are underlined.

[12] *Ibid.*, pp. 80–81.

PRIMARY MESSAGE SYSTEMS



FROM Edward T. Hall, *The Silent Language*, New York: Doubleday and Company, 1959.

context in the broader fundamental structure of a field of knowledge is uneconomical in several deep senses. In the first place, such teaching makes it exceedingly difficult for the student to generalize from what he has learned to what he will encounter later. In the second place, learning that has fallen short of a grasp of general principles has little reward in terms of intellectual excitement. . . . Third, knowledge one has acquired without sufficient structure to tie it together is knowledge that is likely to be forgotten." [13]

In summary, then, the development of the cultural curriculum of the FLES program involves defining, selecting, and organizing content on four different levels. Hilda Taba describes them as follows:

> 1. One level is that of specific facts, descriptive ideas at a low level of abstraction, and specific processes and skills. Descriptions of the branches of government, of the characteristics of the digestive system, dates of events, specific rules of usage, and the computational processes in arithmetic and algebra belong in this category.

[The author would place the categorical analysis of a culture at this level.]

> 2. Basic ideas and principles represent another level. . . . The ideas about casual relationships between human culture and natural environment are of this sort. So are scientific laws and mathematical principles. . . . Such ideas and principles constitute what currently is referred to as the "structure" of the subject: ideas which describe facts of generality, facts that once understood, will explain many specific phenomena.

[The "themes" of any given culture might be placed at this level.]

> 3. The third level of content is composed of what one might call concepts, such as the concept of democracy, of interdependence, of social change, or of the "set" in mathematics. Concepts are complex systems of highly abstract ideas which can be built only by successive experiences in a variety of contexts. They cannot be isolated into specific units, but must be woven into the whole fabric of the curriculum and examined over and over again in an ascending spiral.

[We may place the concepts of linguistics and cultural anthropology and their interrelationship at this level.] [14]

[13] *The Structure of Knowledge and the Nature of Inquiry, op. cit.*, pp. 5–6.

[14] The Anthropology Curriculum Project, University of Georgia, Athens, Georgia (Contract H-128/OE 4-10-204), may offer help in the selection of anthropological

4. The academic disciplines also represent thought systems and methods of inquiry. These thought systems are composed of propositions and concepts which direct the flow of inquiry and thought. Each discipline represented by a school subject presumably is organized around some such system of interlocking principles, concepts, and definitions. These systems direct the questions asked, the kind of answers sought, and the methods by which they are sought.

[This level of knowledge brings us back to some of the reasons for including culture in the FLES program expressed under Rationale.] [15]

concepts that can be developed in each grade level. Of particular interest among the experimental materials published to date are:

Outline of Basic Concepts in Anthropology, Publication No. 1.
The Concept of Culture: Grade Four Teachers' Guide, Publication No. 18; *Teacher's Background Material,* Publications Nos. 3, 4, 5, 13, 14; *Pupil Text,* Publication No. 16; *Pupil Study Guide,* Publication No. 17; *Tests.*

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[15] *Ibid.,* pp. 12–13.

SECTION III. INSTRUCTION

Instruction in the target language
- Implicit methods: situational contexts, linguistic patterns, lexical items, realia
- Explicit methods: recognition, imitation, repetition, variation, selection

Instruction in the mother tongue
- Explicit methods
- Correlation and integration of cultural concepts taught in FLES classes with the total elementary-school program

Editorial comments

INSTRUCTION IN THE TARGET LANGUAGE—IMPLICIT METHODS

Although the FLES teacher is aware of the inherent cultural aspects of language learning, he is often more concerned with teaching the foreign culture through exposition. He reserves some class time to speak about French holidays, to teach the French children's song, *Il court, il court le furet*. He brings realia to class, gives students the opportunity to hold a 10-franc note, to see a picture of Notre Dame de Paris, etc. To the student, these activities are frequently memorable and highly interesting. They do, however, represent a break in class "routine" and may not be related to the actual *language* learning which the child associates with French class. There is no question that such breaks serve a valuable purpose. From the child's point of view, however, the cultural aspects of France which he learns most thoroughly (because he learns them as a part of the language) are those which are inherent or implicit in dialogues and structure drills. When encountering aspects of French customs which are considerably different from those of the American child, the teacher must provide an explanation. Lado says,

> Every time that the . . . teacher mentions a word or describes or refers to something that the American student does not understand culturally or misunderstands because its cultural content differs from his native patterns, there is immediate need to deal with the cultural difference involved.[1]

In general, the dialogues presented to young children contain fewer culturally difficult terms and structures than do those found in more advanced levels. We must, however, guard against a tendency to underestimate the cultural concepts involved at the elementary-school level. The very concept of *ma maison*—frequently introduced in early units—is not "my house" as the American child knows it. *Ma maison* is a French house on a French street in a French town. A series of pictures can help the child to associate the new image with the new word. Problems related to objects are relatively simple to solve. The picture, the model house, and the filmstrip show differences.

Structural differences between French and English are often more

[1] Robert Lado, *Language Teaching—A Scientific Approach*, p. 149.

difficult to clarify. The child is very quickly faced with such a cultural phenomenon as the *tu/vous* (informal form/formal form) contrast. Courses of study which attempt to ignore this structure are not culturally accurate. If the student is really learning French, he must master both formal and familiar forms of address. The speaker who is able to use the *vous* form only is not a true speaker of French. French children simply do not call each other *vous*. French parents usually do not call their children *vous*. If the two forms are taught in context, the elementary school student can learn their correct uses. Children learn, for example, to call each other *tu*, but to call their teacher *vous*. When an adult visits the classroom, the children will eventually know that such a visitor is called *vous*, and why. The use of *vous* when addressing a group (regardless of the age or status of the group members) can be taught explicitly or implicitly (through repetition, drills, dialogues, and eventually replacement exercises).

In conjunction with the teaching of *tu/vous*, the correct verb form is taught in context. This is probably less difficult than many teachers believe. Children will usually accept the differences in verb forms with little question. (They already know that one may not say "you is" or "I are"; that similar rules exist in French does not usually disturb them.)

Another structural hurdle is that presented by the French masculine and feminine articles. This point is not usually accepted without some explanation on the part of the teacher. *Le garçon* (boy) and *la petite fille* (girl) are fairly obvious, but a child will always want to know "why is *la sucette* (the lollipop) a girl but *le chocolat* (the chocolate) a boy?" Sooner or later, the teacher must rely on pattern drills—"learn it by saying it."

The problems of adjectival agreement are often cultural in some aspects. For example, the more sophisticated FLES student may discover that one may describe a sample of green coloring by saying either *la couleur est verte* or *c'est le vert*. Such a careful distinction is not indicated in English. The distinction must be made because of the masculine/feminine division in French. This structure does not indicate a cultural difference in terms of word meanings or symbol referents but points up a precise and analytical approach to the spoken word.

Another such contrast occurs when students learn that *Paul est son frère* may mean "Paul is his brother" or "Paul is her brother." In this case, English is the more immediately precise language of the two. French structure makes the gender of the object of possession more important than that of the possessor. When the student

can understand such French utterances from context without consciously "missing" the English possessive markers, he is understanding French in a cultural as well as a structural sense.

In the plural forms of the pronouns *ils* (they, masculine) and *elles* (they, feminine), the student may find it strange that *ils* can refer to a group of men, of men and women, or of many women and one man. This may or may not indicate an acceptance of male supremacy in the French culture, but it is the rare class that does not proffer such a theory when this structure is presented.

Other aspects of implicit cultural learning which occur in the FLES class may be observed in *intonation* and *gesture*. The children learn that it is impolite to say "Bonjour" without the addition of a title or name. One usually shakes hands at the initial meeting of the day. The gesture becomes part of the spoken expression, and eventually assumes the position in the student's "cultural set" which it occupies in that of the French child's. The gesture of the rapidly shaking hand and wrist, fingers relaxed, which the French person uses to express enthusiasm or excitement can be taught in conjunction with certain expressions (*chic, alors, quelle chance,* or *c'est magnifique,* etc.). The gesture indicating the acceptance of a dare (placing left palm against the darer's right palm) is typical of French children's behavior. We must not forget that details of this nature are often very interesting to students. Young children are fascinated by the activities of their French counterparts and enjoy imitating them.

Intonation patterns which indicate changes in meaning can provide cultural insights. Expressions of emotion, such as *tiens; par exemple; zut; ça, alors,* which have no accurate translation should probably not be explained in English. The combining of intonation and words should make the meaning clear. The student becomes, in a strictly limited sense, of course, part of the French culture when he speaks the language with correct gestures and intonation. To cite an article in the December 1964 issue of the *Modern Language Journal* by Daam M. van Willigen, "The Cultural Value of Foreign Language Teaching":

> When a foreign language is learned, the unity between the object and the word by which it is denoted, a unity which up to that time has always been experienced by the individual as inseparable, is for the first time dissociated. . . . For the child, this is a shocking experience.[2]

[2] Daam M. van Willigen, "The Cultural Value of Foreign Language Teaching," *The Modern Language Journal,* December 1964, p. 480.

The article continues to explore the student's first taste of "cultural shock" and emphasizes that

> Once his thinking is potentially liberated from the link with the mother tongue, the discovery of other ways of thinking can be pure joy.[3]

The child who is able to think in French—even in a limited context—is implicitly adding a dimension of French culture to his own linguistic experience. However, from the same article comes the warning,

> . . . a boy or girl cannot achieve (in a foreign language), neither in the receptive nor in the productive form, what he has not yet felt, experienced or thought in his own language and what, consequently, he does not control and is not capable of expressing in a linguistic form.[4]

This should remind us that appropriate, culturally accurate materials are very scarce indeed at the FLES level. Although the use of films and television can help greatly in the creation of such a "climate," they do not replace live stimulus—the teacher. It has been my own experience that American children who are accustomed to passive acceptance of the television program or film may not take active part in the lesson taught through these media, unless carefully guided by a "live teacher." As "live" teachers, we must be sure that our own cultural orientation to both the United States and France is accurate and current.

It is not possible to train students to think and act exactly as their French counterparts. Such a goal is not really desirable. But we can give our students some means of approximating French thought and action. The elementary school child learns to enjoy speaking a foreign language by sensing and reflecting his teacher's enthusiasm for the subject being taught.

Benita H. Bendon

INSTRUCTION IN THE TARGET LANGUAGE—EXPLICIT METHODS

> "Language does not develop in a vacuum. A language is part of the culture of a people and the chief means by which the members of a society communicate. A language, therefore, is both a component of

[3] *Ibid.*
[4] *Ibid.*, p. 482.

culture and a central network through which the other components are expressed." [1]

After almost a decade of intensive effort on the part of the federal government, the professional organizations, the colleges and universities, teachers have become aware of the importance of the use of suitable situational contexts, linguistic patterns, lexical items, and realia in giving their pupils an adequate and correct introduction to French culture. Certainly the vast majority steer reasonably clear of including heavy doses of the Eiffel Tower, *plume de ma tante* approach in their courses. Authenticity and accuracy have increasingly become the watchwords they should have been all along.

Part of the objective of authenticity and accuracy is reflected in answers to the questions which Brooks lists:

Who is busy and who is idle.
What people talk about most.
What people value most.
Who runs things in the home and in the community.
Who the heroes are.
What is taboo.
What the character of the religion is, and whether the gods are kind or cruel.
What folk tales everybody knows.
What modes of artistic expression are allowed and encouraged.
What conduct wins general approval and what merits scorn and ridicule.
What is considered fair and what unfair.
What is considered funny.
What procedures accompany the exchange of goods and services.
What the important kinship ties are.
What games are played and what past-times enjoyed.
What the role of music and dancing is.
What the important feasts and celebrations are.
What rites and ceremonies are observed at birth, adolescence, betrothal, marriage, and death.
What the rules concerning courtship are.
What people do to "get even" if they feel they are injured.
What is done about the treatment of disease.
Who fights, how, and about what.
What the tacit assumptions and unquestioned practices are.[2]

[1] Robert Lado, *Language Teaching, A Scientific Approach*, p. 23.
[2] Nelson Brooks, *Language and Language Learning*, 1964, pp. 86–87.

Since adequate French FLES teaching materials are now available for general use, the teacher need no longer fashion every aspect of the curriculum—from the choice of linguistic structures, to the pictures, to homemade tapes. But, while the availability of "packaged" materials designed by authorities in the FLES field does ensure a somewhat better approach to the teaching of "culture" than has heretofore been possible, teachers should not sit idly by and accept the cultural content of their courses. The need for critical selectivity is at hand.

Having graduated from the "do-it-yourself" era in FLES, when teachers themselves were required to make a large part of the materials used in their presentations, to this more affluent time when more funds and materials are readily available, the teacher should use his new-found freedom to plan his lessons, including their cultural content, with great care.

The elementary school program should strive toward achievement in two major areas—linguistic and cultural.[3] Mary Finocchiaro highlights several points that are useful to consider:

> With relation to the second objective—cultural understanding—a good program should underscore the facts that people all over the world are basically similar.
>
> Some customs may be different because of geographical or historical factors. The differences, however, should not be exaggerated to mean that one culture is better than or inferior to any other.[4]

Dunkel and Pillet offer the FLES teacher an insight into their wisdom gathered during five years' teaching at the University of Chicago. In a few pages they offer many useful clues to the integration of the cultural and linguistic elements of FLES instruction.[5] Among the criteria are:

> Appropriateness of the topic to the interest of the children . . .
> Appropriateness to the mental development of the child . . .
> Usefulness of the expressions taught . . .
> Sequential coherence or continuity . . .
> Proper ordering in the presentation of materials: oral modeling of the dialogue, choral repetition, individual response, substitution exercises . . .

[3] Mary Finocchiaro, *Teaching Children Foreign Languages*, p. 25.
[4] *Ibid.*, pp. 25–26.
[5] Harold Dunkel and Roger Pillet, *French in the Elementary School*, pp. 36–40.

In addition, various approaches are suggested for the organization of materials conforming to these criteria.

Finocchiaro helps the teacher to plan work that will supplement any course and that will help him develop in his pupils an appreciation of French culture.[6] Earlier in the book,[7] she devotes a section to the selection of material for the FLES course which is useful. Nelson Brooks offers a similar listing of "cultural" topics in his book. His is an extremely valuable list from which the teacher may choose.[8]

To be critically selective of the materials given to him, the teacher should have the background of understanding of those aspects of culture that are appropriate to FLES.

In summary, Rivers[9] offers valuable insights for the FLES teacher:

> It is essential that material which is used to give a deeper understanding of the culture of another people should be very carefully prepared so as not to confirm the American student's stereotype of the people.

George T. Eddington

[6] Finocchiaro, *op. cit.*, pp. 86–88.
[7] *Ibid.*, pp. 48–51.
[8] Brooks, *op. cit.*, pp. 86–92.
[9] Wilga Rivers, *The Psychologist and the Foreign Language Teacher*, p. 141.

INSTRUCTION IN THE MOTHER TONGUE

Instruction in the various aspects of the culture of the people who speak the foreign language should be an important part of the FLES program. Although it must be emphasized that the goals of FLES are primarily concerned with linguistic control of the foreign language, there is a place for instruction of cultural aspects in the mother tongue. Brooks[1] tells us that "the final moments of the period may well be spent in general interchange in English," although he cautions against the use of the mother tongue during the major part of the foreign-language class work. It is well to heed the warning expressed concerning the time element involved: "A lesson of this sort, however, should not consume too large a percentage of FLES time."[2]

[1] Nelson Brooks, "Language Learning; A Multi-Discipline Approach," *The DFL Bulletin*, Vol. IV, May 1965, p. 4.
[2] M. Eriksson, I. Forest, R. Mulhauser, *Foreign Languages in the Elementary School*, p. 73.

Let us briefly point out a few cautions in teaching culture in the mother tongue. The FLES teacher should:

- avoid presenting a number of facts to be memorized, such as the date of the erection of the Eiffel Tower.
- avoid teaching stereotypes about the country, such as "All Parisian women dress beautifully!"
- avoid switching from the foreign language to the mother tongue and back again.
- avoid presenting generalities. For example, what may be true for city dwellers may not be true for rural inhabitants.
- avoid using outmoded concepts. It is incumbent upon the FLES teacher to obtain correct and current information.
- avoid stressing only the differences and the unfamiliar. Concepts of cultural similarities as well as differences should be developed.
- avoid teaching the foreign culture in a vacuum. It should be a comparative process of aspects of a French child's culture and what children experience in their own culture.
- avoid a "flag-waving, francophile" approach. What is needed is understanding and empathy.[3]

How, then, do you teach culture? Starr explains it clearly when he urges, "to understand other cultures, we must overcome ethnocentric attitudes. . . . This interference of our own culture bears exactly the same relationship to the problem of becoming culturally aware as the interference of our own language bears to the problem of learning a foreign language." [4] The FLES teacher must realize that the understanding of another culture does not come about without careful planning and selection of appropriate methods. The following suggestions may prove helpful:

1. Audio-Visual Presentation

The FLES teacher who has visited France and has taken pictures of her experiences can bring both accurate information and enthusiasm to the classroom. A brief presentation of selected slides (using the slide projector) or flat pictures (using the opaque or overhead projector) might be a good jumping-off point. A picture, for example, of a busy Paris street corner, coupled with the teacher's comments about her efforts to cross the street, might bring about concretization of concepts of life in Paris.

[3] See N. Alkonis and M. Brophy, "A Survey of FLES Practices," *Northeast Conference Reports*, 1962, pp. 67–68.

[4] Wilmarth Starr, "Seven Cups of Tea," *American Education*, May 1965, p. 11.

2. Current Events Activities

Elementary-school children today are more conscious than ever before of the impact of current happenings in the world. Through discussions, they gain some insight into how people meet their needs and the interdependence of the people of the world. Children may be encouraged to keep French scrapbooks of current happenings, or to choose a particular aspect of French life such as "French Science," for example, and study the sequential development in this area of interest.

3. Trips and Excursions

Depending upon the locality, there may be opportunities to visit museums which display works of art and realia from France, French restaurants, bookshops, churches, French Government offices, landmarks in the community, etc. If these activities are limited or nonexistent, teachers may provide vicarious activities by showing films,[5] and by employing commercially available exhibits.[6]

4. Guest Speakers

Although native speakers are most helpful in providing students with an authentic model of the foreign language, their value as resource people should not be overlooked. In preparation for a visit to the classroom, guest speakers will be grateful if children will list questions in advance. Thus, the speaker will come prepared with articles of interest to the children, if possible, and the speaker will have had a better chance to select and organize his thoughts about various facets of French life.

5. Displays

Displays in the classroom may provide material for children to manipulate, to examine, to explore and to read during independent activity times. Related books in English about France may be brought to the classroom by the FLES teacher, which may open the door to further research:

France and her People, French Cultural Services
The Young Face of France, French Cultural Services
French Holidays, French Cultural Services

[5] *MLA Selective List of Materials,* 1962 and 1964 *Supplement* for French and Italian.

[6] *American Sources of Realia for French Classes,* 1962, Kansas State Teachers College of Emporia, Service Bureau for Modern Language Teachers.

The Art of French Cooking, by Fernande Garvin, Bantam, 1958
The First Book of France, by Gerald Gottlieb, Franklin Watts, 1959
This is Paris, by M. Sasek, Macmillan, 1959
Paris, by Irene Smith, Rand McNally, 1961
Young France, by Leon Harris, Dodd Mead Co., 1964

French cookbooks can stimulate children to try various recipes and to proudly serve them at such activities as French Day Festivals. Amateur numismatists will happily explore French coins and currency, and the persons and occasions commemorated. Other items suitable for display might be: stamps, maps, menus, reproductions of art, products of France, letters and realia from pen-pals, listing of suggested radio and TV programs with French themes or special guest stars, for example Marcel Marceau and The French Chef.

The FLES teacher usually has a limited time in which to introduce elements of culture. If there is a truly professional working relationship between the FLES specialist and the classroom teacher, much can be planned for follow-up activities and correlation of the FLES program with the elementary-school curriculum. In keeping with the goals of the elementary-school curriculum for an experiential, meaningful, inter-related program, the following examples are offered as brief indications of how French culture instruction may be correlated with other activities:

Language Arts:

a) Extension of reading interests.

The FLES teacher should be a resource person for acquainting children with suitable books about France in English, such as:

The Horse Without a Head
by Berna, Paul, Pantheon, 1958
A Brother for the Orphelines
by Carlson, Nathalie, Harper Bros., 1959
Bartholdi and the Statue of Liberty
by Price, Willadene, Rand McNally, 1959
The Mystery of Mont Saint-Michel
by Rouze, Michel, Holt, Rinehart, 1955
Patriot of the Underground
by McKown, Robin, G. P. Putnam Sons, 1964

b) Pointing out French words used in English, such as chauffeur, R.S.V.P., filet mignon, coiffure, faux pas, etc.

c) Writing and preparation of Assembly programs on French themes. [See Appendix II-D.]

Social Studies:

a) A unit on early explorers in the United States (La Salle, Marquette, Joliet) and early settlements in North America with a focus on French contributions.

b) Study of the American Revolution to discover influence of France and Frenchmen such as Lafayette and Rochambeau.

c) Map study to include the development of a place map indicating cities in the United States with French names, such as Des Moines, Eau Claire, Montpellier, and/or a language map highlighting areas in the world where French is spoken.

Mathematics:

a) Study of the metric system and its functional use.
b) Study of rates of currency exchange.
c) Famous mathematicians, such as Pascal.

Art:

a) Lives and works of famous French artists, such as Bartholdi, L'Enfant, and Le Corbusier, and their influence in the U. S.
b) Puppets for a class *Guignol.*
c) Dioramas, murals on famous events in French history.
d) World of *haute couture.*

Music:

a) Instrumental study of French folk songs.

b) Lives and works of famous French musicians and composers, such as Bizet, Dukas, Monteux.

Health Education:

a) Participation in French folk dances, such as the minuet and *branle à six.*

b) Vocabulary for tennis or basketball could be utilized in competition between French classes.

Science:

a) Study of French scientists, such as Lavoisier, Pasteur, Descartes, who have made significant contributions.

b) Study of some scientific terms derived from French, such as curie, ampère, coulomb.

The creative teacher will be alert to her children's questions and curiosity, and will select other avenues of learning for, as Hamilton states, "The teaching of the culture of any civilization must be

kaleidoscopic, and only by fitting together pieces from many areas and of many forms can students get some idea of the nebulous thing called 'culture.'" [7]

Gladys Lipton

[7] Mary M. Hamilton, "Teaching a Foreign Culture: New Help," *French Review*, April 1965, p. 646.

INSTRUCTION

Editorial Comments

In the elementary-school-through-college foreign language program one might expect a reasonable attainment of the goals of native-like control of the language and empathic participation in the culture.

The foreign culture can be taught in the elementary school as surely as the foreign language can be taught at this level. We are not in accord with the supposition that "Dans tous les cas un enseignement systématique de la civilisation n'est possible qu'à un certain niveau de maturité, de culture et de connaissance de la langue." [1] (In any case, systematic teaching of civilization is possible only at a certain level of maturity, culture, and knowledge of the language.) Systematic instruction in the foreign culture need not and should not await the development of any degree of maturation or cultivation of the student. Delaying introduction of the foreign culture until the intermediate or advanced levels of the foreign-language program leaves fertile ground in the basic course for the development of bad habits and misconceptions on the part of the student. Such a program of instruction is neither efficient nor effective.[2]

The foreign culture must be deliberately taught.[3] Participation in the culture will not necessarily be an automatic accompaniment to the development of linguistic skills, any more than speaking auto-

[1] *Le Français dans le Monde, op. cit.*, p. 13.

[2] "There is nothing more central to a discipline than its way of thinking. There is nothing more important in its teaching than to provide the child the earliest opportunity to learn that way of thinking—the forms of connection, the attitudes, hopes, jokes, and frustrations that go with it. In a word, the best introduction to a subject is the subject itself. At the very first breath, the young learner should, we think, be given the chance to solve problems, to conjecture, to quarrel, as these are done at the heart of the discipline." (See Jerome Bruner, *Toward a Theory of Instruction*, p. 155.)

[3] "Deliberately" here refers to the intentions of the teacher, not to the methods of teaching. Implicit methods can be valuable tools for teaching the foreign culture. Their use should not be haphazard and unconscious on the part of the teacher, but, instead, well-planned and purposefully introduced.

matically accompanies comprehension or reading and writing automatically accompany control of the audio-lingual band of language.

Culture is not "inserted" in the FLES course for the gratification of the teacher nor for the amusement of the students. It cannot be thought of as simply "incidental" learning. Learning activities associated with a serious program of instruction in the foreign culture are no more beyond meaningful experience for the pupil than is participation in his native culture.[4] The cultural content of the FLES program should be as carefully planned and as systematically presented as the language content to insure "que la connaissance de la vie et de la culture française progressera de pair avec celle de la langue." [5]

Our instructional procedures derive from the objectives of general education as well as from an understanding of the nature of the foreign culture, the FLES learner, and the elementary-school learning situation. In so far as the FLES program contributes to the purposes of general education for today and tomorrow and provides better opportunities for the fulfillment of some of the objectives than other programs, can we justify the teaching of foreign languages and cultures to all children beginning at an early age.

We would propose to develop in FLES pupils three kinds of knowledge: "the knowledge that grows out of man's efforts to learn how to do something; the knowledge that grows out of his effort to explain and understand the incomprehensible; and the knowledge that grows out of his search to understand and produce feeling." [6]

All are interrelated in the total human response. The acquisition of one kind of knowledge or of two kinds of knowledge to the exclusion of the other one or two harbors an incomplete understanding of the subject under study and suggests limited use of the knowledge by the student and possibly short-lived retention of it.[7] Instruction

[4] "What I am trying to say is that to personalize knowledge one does not simply link it to the familiar. Rather one makes the familiar an instance of a more general case and thereby produces awareness of it. What the children were learning about was not seagulls and Eskimos, but about their own feelings and preconceptions that, up to then, were too implicit to be recognizable to them." (See Jerome Bruner, *op. cit.*, p. 161.)

[5] *Le Français dans le Monde, op. cit.*, p. 5.

[6] *The Structure of Knowledge and the Nature of Inquiry, op. cit.*, p. 10.

[7] "At the unverbalized level, then, the child approaches the task of school learning, with its highly rationalistic and formal patterns, with a legacy of unconscious logic in which action, affect, and conceptualization are webbed together. Feeling and action and thought can substitute for each other, and there is an equation governed by what in grammar is called synecdoche: feelings can stand for things, actions for things, things for feelings, parts for wholes. It is as evident as it is both fortunate and unfortunate that these early cognitive structures remain in being into adult life—evident

in the FLES program, then, should be structured to develop knowledge, skills, and attitudes [8] of the foreign culture.[9]

Each kind of knowledge is the result of a different kind of experience. Possibilities of significant experiences may be found in any of six distinctive modes of human understanding or areas of meaning. "If the six realms cover the range of possible meanings, they may be regarded as comprising the basic competences that general education should develop in every person. A complete person should be skilled in the use of speech, symbol, and gesture (symbolics), factually well informated (empirics), capable of creating and appreciating objects of esthetic significance (esthetics), endowed with a rich and disciplined life in relation to self and others (synnoetics), able to make wise decisions and to judge between right and wrong (ethics), and possessed of an integral outlook

in the sense that the structures appear in dream and in free association and, in a disciplined form, in the products of the artist; fortunate in the sense that without such structures there would neither be poets and painters nor an audience for them; unfortunate in the sense that when this mode of functioning is compulsively a feature of a person's life, he is not able to adjust to the requirements of any but a specially arranged environment." (See Jerome Bruner, *op. cit.*, p. 133.)

[8] Relatively little is known about the teaching of attitudes, values, feelings, even in the native culture. Mostly one proceeds by implication, it would seem; we expose the youngster to situations that embody those attitudes we wish to transmit and assume that he will develop the desired feelings.

[9] We might use the term *conscious acculturation* to clarify our aims. Compare the long-standing goals of instruction to develop cognitive, psychomotor, and affective knowledge with the technical, informal, and formal levels of Hall's model of culture in the preceding section (Curriculum) of this report. Dr. Hall speaks of the three levels thus:

Formal: "Formal activities are taught by precept and admonition. The adult mentor molds the young according to patterns he himself has never questioned. . . . Formally aware people are more likely to be influenced by the past than they are by the present or future. . . . Deep emotions are associated with the formal in almost every instance."

Informal: The principal agent of informal learning is "a *model* used for imitation. . . . The informal is therefore made up of activities or mannerisms which we once learned but which are so much a part of our everyday life that they are done automatically. . . . All this has been known in one way or another for a long time, but no one has understood the degree to which informal activities permeate life nor how the out-of-awareness character of informal acts often leads to untold difficulty in a cross-cultural situation."

Technical: In technical activity "the whole process was broken down into its components or isolates, as they can be called. In addition to the components, broader patterns were also analyzed. . . . Technical learning . . . depends on the intelligence with which the material is analyzed and presented. . . . The very essence of the technical is that it is on the highest level of consciousness." (See Edward T. Hall, *op. cit.*, pp. 83–118.)

(synoptics)." [10] Instruction in foreign languages and cultures should provide experiences in all of these realms of meaning beginning in the elementary school. Our task is to select and organize learning activities and the corresponding teaching techniques that will engender essential meanings for the FLES pupil.

It is obvious that communicating and acquiring information are necessary functions in the instructional process. Elementary-school pupils have a great concern for details; they will ferret out information pertinent to their needs on any subject. We can tell or show or otherwise transmit data about the foreign culture to the student either explicitly or implicitly through our choice of situational contexts, lexical items, realia, etc. Some, though by no means all, of the explicit instruction can be conducted through the medium of the native language. Hopefully, most of the instruction in the native language could be accomplished outside of the actual foreign-language class period through independent study and through correlation and integration of the facts and concepts to be learned in the FLES program with the total elementary-school curriculum.

But data processing (collection, storage, retrieval) is not learning. The student must also draw inferences from the data, generate processes of evaluating his interpretations of the data, formulate ways of finding new data, and so on.[11] If the foreign culture is to be meaningful for our young student, he must move beyond information to familiarity gained by experience.

That experience may be actual or vicarious. Vicarious experiences in the foreign culture can offer a range of participation in the foreign

[10] *The Structure of Knowledge and the Nature of Inquiry, op. cit.*, p. 11.

[11] "Children, of course, will try to solve problems if they recognise them as such. But they are not often either predisposed to or skillful in problem *finding*, in recognising the hidden conjectural feature in tasks set them. But we know now that children in school can quite quickly be led to such problem finding by encouragement and instruction.

The need for this instruction and encouragement and its relatively quick success relates, I suspect, to what psychoanalysts refer to as the guilt-ridden oversuppression of primary process and its public replacement by secondary process. Children, like adults, need reassurance that it is all right to entertain and express highly subjective ideas, to treat a task as a problem where you *invent* an answer rather than *finding* one out there in the book or on the blackboard. With children in elementary school, there is often a need to devise emotionally vivid special games, story-making episodes, or construction projects to re-establish in the child's mind his right not only to have his own private ideas but to express them in the public setting of a classroom." (See Jerome Bruner, *op. cit.*, pp. 157–158.)

The implied techniques of instruction may also help combat the tendency on the part of teachers and students alike toward overgeneralization when discussing foreign languages and cultures.

culture impossible to create in reality in the classroom. They can help satisfy the need of the elementary school pupil for material that is rich in imagery and experience that is full of sensory detail; they respond to the child's apparent delight in the world of make-believe and of role-playing. It should be noted that vicarious experiences offer, in addition to breadth in learning experiences, certain advantages of depth or focus, such as repetition and structuring.

Actual experiences in the foreign culture in the classroom are a vital part of the instructional process. Particularly in the FLES pupil's mind, the foreign language is the means of communicating his involvement in a given situation. Our young students need the freedom, the guidance, and the encouragement to "think out," "act out," "feel out" for themselves the foreign culture. Jerome Bruner expresses the idea thus: "To isolate the major difficulty, then, I would say that while a body of knowledge is given life and direction by the conjectures and dilemmas that brought it into being and sustained its growth, pupils who are being taught often do not have a corresponding sense of conjecture and dilemma. . . . I believe that is precisely because instruction takes the form of telling-out-of-the-context-of-action that the difficulty emerges. . . . The answer is the design of exercises in conjecture, in ways of inquiry, in problem finding." [12]

Vicarious and actual experiences in the classroom, then, should provide for penetration into the foreign culture as far as the child is able. Extension of the program to include experiences in the foreign culture outside of the classroom, even if presently limited in number and scope, offers important instructional contexts. Contact with the foreign culture outside of the classroom presents the teacher with an opportunity for diagnosis of weaknesses in instruction and the student with an occasion to apply all of his newly-acquired attitudes, skills, knowledge. The learner needs opportunities to test his degree of comprehension and his ability to participate in the necessarily structured events of the foreign culture in the classroom as opposed to his understanding and functioning in the real, spontaneous events of the foreign culture outside of the classroom.

The Committee offer the following ideas from their respective programs as suggestive only of the possibilities of learning on a factual level, on a significance level, and on an action level:

1. *Le coin français:* scavenging anything related to France—old perfume bottles, champagne bottles, postcards, souvenirs, news-

[12] Jerome Bruner, *op. cit.*, pp. 159–160.

paper articles about current happenings, advertisements incorporating French words, etc. Informal reports on the items collected may be made during homeroom period.

2. Class scrapbook: research reports by each pupil on topics of particular interest to him—French history, science, art, clothing, children's games, etc.

3. Contrastive studies: For example, after seeing *Le Ballon Rouge*, students cited the following as "French" (non-American): windows that "open in the middle," short pants and sandals of the boys in the film, the *vitrier*, the stern attitude of the schoolmaster, etc.

4. Culture trace programs: An example of what can be initiated with gifted students is that of the "Culture Trace" program at Bryn Mawr Elementary School in Chicago. Using the Junior Great Books as a point of departure, seventh- and eighth-grade students trace the development of significant ideas of Western civilization through the study of the culture which produced the book under discussion. Each group of students selects a particular aspect of the culture, such as family life or music, for detailed study. This year, eighth-grade students (in their third year of French) are comparing the culture of France with that of the other countries being studied in conjunction with the program. Specific themes, such as the development of government and/or the effect of invasion upon family life, give direction to their studies.

5. Pen-pal and tape-pal correspondence: Pupil-to-pupil or school-to-school exchanges of pictures of families, stories and reports written by the children about themselves, their towns, their countries, report cards, etc. Many communities in the United States maintain official "twinning" relations with communities in foreign countries. The suggested scholastic exchanges allow the children to participate actively in civic projects.

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SECTION IV. EVALUATION

Evaluation in the target language

Comprehension: recognition and discrimination of cultural elements

Participation: selection and reproduction of cultural empathy

Evaluation in the mother tongue

Editorial comments

EVALUATION IN THE TARGET LANGUAGE

If evaluation of "culture" involves the measurement of behavioral changes produced in students as a result of exposure to structured experiences, any attempt to devise appropriate evaluative instruments presupposes some information as to 1) the range and kind of changes expected and 2) the extent to which such changes can be expected to occur given the kind and scope of experiences provided. More specifically, we need to know what knowledge, understanding, attitudes, appreciation, involvement, commitment are desired and expected of students at various stages of instruction and what materials and instructional strategies have been used to effect changes in any or all of these areas.

Our attempt, at this time, to develop a parameter which might eventually provide guidelines for the systematic development of comprehensive tests has been limited by the paucity of documentation related to implementation in general and to implementation at the FLES level in particular. Not only has little been written on "Culture in FLES," but the area of "culture" in general has been approached with more fervor than specificity and seemingly, at least, has generated more ambiguity than practical directions.

I. Definition of Culture

The importance of teaching culture is attested to in numerous scholarly publications.[1]

There is less unanimity, however, attending the question: "What culture is most worth teaching?"

Ambiguity occurs between a "traditional" interpretation of culture as represented by the intellectual and artistic high points in various periods in the history of a nation or race and the so-called "anthropological" interpretation of culture as "a structural system

[1] Howard Lee Nostrand, "A Second Culture: New Imperative for American Education," *Curriculum Change in the Foreign Languages*, College Entrance Examination Board, 1963; Lawrence Wylie, "The Culture of France: a Selective and Annotated Bibliography," *French Review*, XXXVI (Oct., 1962), pp. 55–67; Marjorie Johnston, "Designing Foreign Language Education for World Understanding—A Shared Responsibility," *PMLA*, LXXXVIII (May, 1963), pp. 11–14; Germaine Brée, "The Double Responsibility of the Foreign Language Teacher . . . ," *PMLA*, LXXVIII (May, 1963), pp. 6–11; Lucius D. Battle, "New Dimensions in Cultural Communication," *PMLA*, LXXVIII (May, 1963), pp. 15–19; Robert Roeming, "Foreign Languages as Weapons for Defense," *MLJ*, XLVI (November, 1962), pp. 299–303.

of patterned behavior," or, more simply, "the ways of a people." It is of the latter concept that Lado (*Language Testing*, McGraw-Hill, 1963, p. 276) writes: "This aspect of Culture has not been sufficiently well understood in teaching and has not even been touched in testing."

Fortunately, a broad discussion of civilization and culture is available in *Le Français dans le Monde*, No. 16 (Avril-Mai), 1963.[2]

Other articles speaking to the subject of culture are illuminating insofar as they provide a variety of points of view. Unfortunately, with the exception of *The Supplement to the Report of the North East Conference in Foreign Languages* (1960) they have little practical relevance to the FLES level.[3]

II. Inventories of Cultural Items

The extant literature is inconclusive as to what aspects of culture, anthropological as well as belletristic, are appropriate to, and within, the grasp of students at various age levels and at different levels of language proficiency. This may explain, in part at least, the paucity of tabulations of what constitutes "specific patterns of culture" (Lado, *op. cit.*, pp. 277–283). Kaulfer, in *Modern Languages for Modern Schools*, provides examples of such items (pp. 282–283, for instance) and we find a more elaborate schema outlined for Spanish in Taylor's "Culture Capsules," *MLJ*, XLV (Dec., 1961), pp. 351–352; but nowhere have we found the systematic "scientific" inventory prescribed by Lado. The current task of evaluation is therefore complicated by the fact that, since such an inventory is not available, we must project, adapt or poetize with critical vigilance in an attempt to determine what is truly significant and what is purely superficial, what indeed speaks to the "unity of the human race" or to the "cultural diversity of man," what is worth testing and what is not.

[2] We list other topics of interest in the same issue as relevant to our study: Science and Techniques (8–10), Actualités ou retour à l'histoire (10), Méthode Comparative (11–12). Rapport entre langue et civilisation (18–20), Application to different age-levels—as a motivational factor (22–24), Illustrative experiences—Case histories (27–48), Materials—Manuals, Audio-Visual (49–54), Bibliography (55–56).

[3] We note among others Howard Lee Nostrand's "Literature in the Describing of a Literate Culture," *French Review*, XXXVII (Dec., 1963), pp. 145–157; Daam Van Willigen, "The Cultural Value of Foreign Language Teaching," *MLJ*, XLVIII (Dec., 1964), pp. 476–483; Mary M. Hamilton, "Teaching a Foreign Culture: New Help," *French Review*, XXXVIII (April, 1965), pp. 645–649; and H. Ernest Lewald, "Problems in Culture Teaching," *MLJ*, XLVII (Oct., 1963), pp. 253–256. Of less recent vintage, but still pertinent to the subject are Charles W. Rosen's "MIT Teaches History of Ideas in French," *French Review*, XXVIII (Feb., 1955), p. 351; and Joel A. Hunt's "The Course in French Civilization, a Confiteor," *French Review*, XXXII (Dec., 1958), pp. 173–177.

III. Tests on Foreign Culture

Beside the "Cultural Information Tests" listed by Kaulfer in *Modern Languages for the Modern Schools* (see Bibliography: Tests), we should like to add the culture sections of the *Cooperative Tests* (Forms F and S). The normative tests available to date have as a common element the fact that they generally test *information* only (who, what, where) and are restricted primarily to geography and history (political or literary). There is no evidence that they test understanding of the "way of life" or assess any degree of acculturation.

IV. General Criteria

With the preceding as a background we should like to suggest several criteria which seem essential to a serious evaluation of what "changes" the teaching of culture has affected on the students exposed to it.

1. Do the cultural items reflect similarities as well as differences between American and French cultures? We are inclined to believe that the latter are often stressed with resultant distortion of the total cultural image. We find support for this position in Herbert B. Myron's "A New Course in Contemporary French Civilization," *French Review*, XXXV (Feb., 1962), pp 402–407, and in Michel Beaujour's "Teaching Culture in NDEA Foreign Language Institutes . . . ," *MLJ*, XLVI (Nov., 1962), pp. 308–311.

2. Do the cultural items reflect essential features of the culture in question or do they merely attest to the quaint and the trivial? The latter again tends to obscure rather than illumine the essential qualities of the culture under study.[4]

3. Do the cultural items seem to penetrate affectively or are they merely factual data representing a certain amount of information countenanced impersonally by the student? (See Ira O. Wade, "On Teaching French Civilization," *Rrench Review*, XXXIV (May, 1961), pp. 554–561.)

V. Basic Evaluative Framework

Ideally, the student should (1) have been exposed to a variety of cultural items permitting intellectualization at various levels of sophistication, ranging through recognition, comprehension, analysis, etc., and (2) have assimilated these items so that they

[4] This thesis is developed in the following: Oliver Andrews, Jr., "Explaining Modern France to the American Student, *French Review*, XXXII (Feb., 1959), pp. 341–345; Gerard J. Brault, "French Culture . . . ," *French Review*, XXXVI (Oct., 1962), pp. 44–53; and Harry A. Walbruek, "Objectivity in Civilization Courses," *MLJ*, XLVI (Jan., 1962), pp. 29–30.

affect his judgments, reactions and emotions in different degrees with respect to the foreign culture. We see the two companion handbooks on the *Taxonomy of Educational Objectives* (Handbook I: The Cognitive Domain, 1956; Handbook II: The Affective Domain, 1964; Bloom, Krathwohl, and others: New York: David McKay Co.) as useful instruments whereby we set up a spectrum along which test items might be appropriately distributed. Relationships between the cognitive and affective domains are outlined by the authors as follows (*Taxonomy of Educational Objectives:* The Affective Domain, pp. 49–50):

Cognitive Domain	Affective Domain
1. The cognitive continuum begins with the student's recall and recognition of *Knowledge* (1.0),	1. The affective continuum begins with the student's merely *Receiving* (1.0) stimuli and passively attending to it. It extends through his more actively attending to it,
2. it extends through his *Comprehension* (2.0) of the knowledge,	2. his *Responding* (2.0) to stimuli on request, willingly responding to these stimuli, and taking satisfaction in this responding,
3. his skill in *Application* (3.0) of the knowledge that he comprehends,	3. his *Valuing* (3.0) the phenomenon or activity so that he voluntarily responds and seeks out ways to respond,
4. his skill in *Analysis* (4.0) of situations involving this knowledge, his skill in *Synthesis* (5.0) of this knowledge into new organizations,	4. his *Conceptualization* (4.1) of each value responded to,
5. his skill in *Evaluation* (6.0) in that area of knowledge to judge the value of material and methods for given purposes.	5. his *Organization* (4.2) of these values into systems and finally organizing the value complex into a single whole, a *Characterization* (5.0) of the individual.

VI. Maturation

It is probable that the age level of the pupils exposed to the cultural materials may limit the level of sophistication at which they can be tested cognitively or affectively. Test items must, in effect, be relevant to whatever materials have been deemed appro-

priate to different age levels along the cultural spectrum. However, difficult as it might be, we should at least make an effort to proceed beyond the sheer recall-of-information stage.

In this respect, we share the position of Kaulfer (*op. cit.*, p. 288) that "content and activities chosen on such a basis [appealing to the affective] would be more functional and meaningful, for learning rarely possesses value for molding attitudes, interests, appreciations or modes of behavior, unless it is related directly and immediately to the life experience of the individual." We agree with Lado (*op. cit.*, pp. 284–288) that measuring cross-cultural understanding is much easier to do in terms of informational items, since such knowledge can be evaluated objectively. However, we think that measuring affective reactions to that knowledge is important enough not to be discarded, at least at this point, even though it may necessitate the much more time consuming questionnaire technique. W. E. Lambert and others, in *A Study of the Roles of Attitudes and Motivation in Second Language Learning* (particularly Appendix A), provide substantial guidelines for the preparation of questionnaire items.

VII. Special Problems

A. Central to the study of culture is the consideration of language as a fundamental aspect of that culture. Although the topic is fascinating to the psycholinguist (see, for instance, Harry Hoijer, *Language in Culture,* Chicago: The University of Chicago Press, 1954), it raises serious problems of implementation and evaluation at the FLES level. We agree with Thomas W. Palmer ("An Area Approach for the Language Professor," *MLJ,* XL (Jan., 1956), pp. 31–33) that contact with culture "should start at the beginning of the elementary course" but we are hard pressed to see how, in the initial audio-lingual period of FLES, children can be made very much aware that ". . . difference in morphology and syntax correspond to the cultural differences observable. To prove that there is such a correspondence would require proof of a kind of cause and effect relationship between culture and language. If such a relationship does not exist, then language differences, in this respect, are merely random and mean nothing as an index to cultural and psychological difference." (Dalai Brenes, "On Language and Culture," *MLJ,* XLIII (April, 1959), pp. 175–177.)

It seems feasible, however, to test the children's grasp of rudimentary linguistic features of the target language, as well as their appreciation of its euphonic qualities.

B. The maturation of the FLES student again raises questions as to the feasibility of measuring his capacity for analysis or appreciation of literature in the accepted sense of the word. Fortunately, the existence of poems, songs, and *dictons* appropriate to the earliest age-level suggests the possibility of measuring *intuitive* reaction to those materials which have been presented to the children at various levels of instruction.

VIII. Basic Test Format

A. Objective Tests

Since multiple-choice items are the easiest to test and score, we submit several sample items intended to probe beyond sheer recall of facts. We have also attempted to suggest items testing for affect.

I. *Language Sensitivity* (administered with the aid of a recording)

1). Syntax (student indicates which utterance sounds best)
   (a) Combien de mains avez-vous?
   (b) Combien de mains vous avez?
   (c) Combien vous de mains avez?
   (d) De mains, combien vous avez?

11). Intonation (student indicates which utterance asks a question, on the basis of various intonational patterns)
   (a) Vous avez faim.
   (b) Vous avez faim.
   (c) Vous avez faim?
   (d) Vous avez faim.

21). Stress (student indicates which utterance is French on the basis of various stress patterns)
   (a) Et rose elle a vécu ce que vivent les roses. (iambic)
   (b) Et rose elle a vécu ce que vivent les roses. (correct)
   (c) Et rose elle a vécu ce que vivent les roses. (trochaic)
   (d) Et rose elle a vécu ce que vivent les roses. (dactylic)

31). Euphony (student indicates which statement is free of hiatuses)
   (a) A—il—un—an?
   (b) Les sanglots longs des violons
   (c) Vous-avez—un—ami.
   (d) Les petits—oiseaux sont—assis dans—un—arbre.

41). Phonology (student indicates which statement is pronounced correctly)
   (a) Bonjour, Jules; Comment allez-vous? (*nasals* distorted)

(b) Bonjour, Jules; Comment allez-vous? (correct)
(c) Bonjour, Jules; Comment allez-vous? (*Jules* distorted)
(d) Bonjour, Jules; Comment allez-vous? (*allez* distorted)

II. *Appreciation of Culture*

Check as many places as you wish for each item.

51). Song: *Ainsi font, font . . .* etc.

I do *not* like this song because	
I *do* like this song because	it rhymes
I *do* like this song because	the story is cute
I *do* like this song because	the tune is cute

61). Song: *Les papas et les mamans*

I do *not* like this song because	
I *do* like it because	it's an English tune
I *do* like it because	the story is cute
I *do* like it because	the vocabulary is easy

71). Few lines of a Prévert poem.

I do *not* like this poem because	
I like this poem because	I understand it
I like this poem because	it tells about France
I like this poem because	it could be true anywhere
I like this poem because	it rhymes

81). Picture of Carcassone

This picture makes me think of	battles
	the Middle Ages
	the Pope
	feudalism

82). Picture of Pont d'Avignon

This picture makes me think of	a song
	the Rhône river
	the Romans
	a Catholic saint

83). Picture of new Radio-Television building in Paris.

This building makes me think of	New York
	modern French architecture
	destroying historic landmarks
	Americanizing France

84.) Picture of well-set table.

When I think of this picture, I think of	home when we have company
	an everyday meal in a French family
	the French's concern for the art of cooking
	foods and drinks we don't have in the U. S.

85). Picture of Père Marquette with LaSalle.

This picture makes me think of	French explorers in U. S.
	the Louisiana Purchase
	Christianization of Indians
	the Church as part of the power structure of France

90). Series of pictures illustrating domestic, rural, industrial settings with opportunity for two sets of multiple explanations.

I would like to be here because	I would not like to be here because
_____	_____
_____	_____
_____	_____
_____	_____

B. *Questionnaires*

Although the administering of questionnaires to parents and children is time consuming and although analyses of responses are sometimes an intricate process, questionnaires may indeed provide the only evaluative tool through which we can measure differentiation of various levels of cognitive and affective behavior. Periodic use of such instruments for at least a sample of the total population may be inevitable.

C. *Protocols*

Particularly with respect to changes in the affective domain, anecdotal reports based on interviews or observations in the classroom by either the teacher or an impartial observer may be the most productive way of collecting relevant information. Preparation of guidelines for such activities might be essential to effective interviews and observations.

IX. Language Used in Evaluative Instruments

Ideally, French (or whatever the target language may be) should be used in the testing situation. This raises several significant problems, however.

1. Spoken or written French can be used as a stimulus only in test items where comprehension of the target language is not of primary importance.

2. On test items where visual stimuli are used, responses cannot be expected in French for the two following reasons:

a). The linguistic capacity of the student at whatever level is generally lagging far behind his stage of intellectual development. It, therefore, seems inadvisable to limit the scope of student responses to his capacities for communication in the second language.

b). Regardless of the general level of linguistic competence of a given group, there inevitably exist differences in linguistic achievement for members of the group. Use of the target language in a testing situation will surely result in the intrusion of a variable of such

importance that it may, in principle, completely invalidate the evaluation.

We are therefore less than optimistic about the possibility of using French extensively for the purpose of testing culture as separate from language skills.

Obviously, final "tests" cannot be constructed until (1) an inventory of teachable items has been compiled and (2) sample items have been pre-tested in classrooms involving a variety of settings and age levels. The magnitude of this task suggests continuing involvement in this area of this or other groups, appropriately supported in terms of adequate resources.

Roger A. Pillet

EVALUATION IN THE MOTHER TONGUE

It may be possible to formally test in the foreign language the students' knowledge regarding certain factual material which has been introduced in dialogues or simple narrative French prose. However, it is likely that much factual cultural material on France may, in the elementary school, be introduced in English through social studies as well as basic or supplementary readings in simple works of fiction. A knowledge of this cultural material—cultural monuments or geography for example—learned through the foreign language or in related English activities, may easily be tested in the learner's native language. Multiple-choice items are generally chosen for testing this knowledge. Such tests are easy to write and are familiar to all teachers. A few sample items are the following:

1. For French boys and girls, Independence Day doesn't come on the 4th of July. It is on July 14 and is called 1) Bastille Day, 2) Versailles Day, 3) "D" Day, 4) Waterloo Day.
2. The capital city of France is 1) Bordeaux, 2) Lyon, 3) Le Havre, 4) Paris.
3. The president of France is named 1) André Malraux, 2) Charles de Gaulle, 3) Maurice Chevalier, 4) Napoléon Bonaparte.

Studying the culture of a nation in terms of its geography and of its outstanding contributions to the arts, crafts, literature, social institutions and science is only one aspect of cultural learning. There is another important aspect which is essential for gaining a genuine understanding of another people. This is a systematic study of the way of life of the people. The conscious knowledge of patterns of

behavior different from one's own can be tested in the learner's own language just as knowledge of so-called "capital C" culture.

There is a danger here, however. In the past, many generalizations made about foreign cultures have simply been untrue. The native American teaching French may have at best a shallow acquaintance with French life. Furthermore, his understandings may be distorted by the fact that his knowledge of French culture such as it is has come to him only through American eyes, his own and those of unskilled observers. The views of the American-born French teacher, for example, may be the myths current in the United States about France.

The teacher who is a native speaker of French and, presumably, was brought up in the culture may be better able to select and present authentic behavioral patterns. Even natives, however, sometimes generalize on too little evidence or fall into the trap of teaching what they think Frenchmen ought to do instead of what they do.

A few sample items testing knowledge of behavior patterns are the following:

1. Jacques has a paper fish in his hand. He is trying to pin it on Henri's back. From this you can probably guess that it is . . .
   (1) April 1st
   (2) Henri's birthday
   (3) Halloween
   (4) Christmas
2. Which one of these things wouldn't a French mother often do as she prepares dinner?
   (1) Heat up the dinner plates
   (2) Serve soup
   (3) Cook frozen meat
   (4) Cook with butter and cream

Finally we must consider the effect that foreign-language instruction and related activities have on student attitudes. Testing for attitudes that the student may have acquired is a precarious matter. However, some steps may be taken to determine that measurement of possible attitudinal change provides some indication of the effect of FLES instruction on pupil attitudes. First of all, a program of pre- and post-testing is necessary to determine if growth has indeed taken place. One might also wish to give the attitude tests to youngsters who are not participating in FLES classes to determine whether attitudinal differences exist between FLES and non-FLES groups.

The creator of the test should try to insure that the students' answers are not pre-determined, i.e., not those he thinks the teacher wants him to give. Some indication of student feelings about France and the French may be obtained by modifying such tests as those constructed for secondary students by Lambert and his fellow researchers.[1] Examples of possible items for attitude tests are the following:

Answer—True or False

1. I think it would be fun to live in France.
2. I would not like to have a foreign student in my home.
3. It is hard to learn French.
4. I plan to take French in high school.
5. I don't plan to take any foreign language in high school.
6. Our French lessons aren't very interesting.[2]

There are other non-testing situations which provide a measure of the student's interest in the foreign culture. Some teachers suggest keeping a French notebook as a means of accumulating and preserving valuable information and measuring the consistency with which the student is penetrating the foreign culture. The notebook may contain many different kinds of material. A number of possibilities are suggested below.

1. Pupil reports on France and French life are written in English. The content for these reports may come from readings in English and from material presented in French lessons. Whenever possible, the reports should include pictures collected from periodicals or drawn by the pupils.

2. Pupils may draw maps or fill in outline maps. Teachers may wish to have them add names of cities, rivers, neighboring countries or indicate industries of various regions.

3. Pupils may construct a simple picture dictionary. Pictures should be cut out of French periodicals or drawn by the students from French models to maintain cultural authenticity.

4. Pupils may label mimeographed pictures which the teacher prepares and distributes. Pictures should show typical French homes, automobiles, street scenes, etc.[3]

[1] W. E. Lambert, *et al., A Study of the Roles of Attitudes and Motivation in Second Language Learning* (Montreal: McGill University, 1961). Note particularly Appendices A and B. Mimeographed.

[2] Appendix III of this report contains an attitude inventory developed by the Chicago Public Schools.

[3] Adapted from Reginald G. Bishop, ed., *Culture in Language Learning*, Reports of the Working Committees, Northeast Conference on the Teaching of Foreign Languages (New York: The Modern Language Association, 1960), pp. 52–53.

Other evidence of increased interest in foreign peoples and cultures may be seen in increased student 1) reading about France, 2) viewing of television programs and movies about France, 3) purchasing of recordings of French songs, 4) enrolling in summer foreign-language camps, 5) traveling to French-speaking areas, 6) participating in local French cultural activities such as school clubs and programs and in community festivals.

Letter and tape recording exchanges by individuals or class with foreign pupils are other examples of growing awareness of the world community.

Jermaine D. Arendt

EVALUATION

Editorial Comments

Evaluation in a broad sense will yield the most help to teachers trying to strengthen the FLES program in their schools. Conceived as an integral part of curriculum development, as an on-going process in instructional practices, as a prerequisite to well-advised changes to improve all areas of the program, evaluation holds a major position in "the stream of activities that expedite the education process." [1]

The first step in evaluation is to validate the hypotheses upon which the curriculum and instruction of the program is based. Evaluation must function in the formulation, clarification, and specification of the objectives of teaching culture in the FLES program.

To be effective, the scope of evaluation must be as broad as the scope of the objectives of the program. Ultimately, then, evaluation of the FLES program will entail evaluation of the entire school system, since our objectives are rooted in the objectives of general education and since the program is intimately related to all aspects of the elementary school. Comprehensive evaluation of the FLES program has a "vertical" dimension as well as a "horizontal" one. Since the program is (in general) the beginning of the elementary-school-through-college foreign-language sequence, the objectives of FLES reflect the objectives of the total foreign-language program. Evaluation of the FLES program must inevitably involve an evaluation of the total foreign-language program.

If the objectives of the elementary school and of the total foreign-language program are narrow and unimaginative, the evaluation

[1] Hilda Taba, *Curriculum Development—Theory and Practice*, p. 312.

of the FLES program will be limited; if the objectives of the elementary school and of the total foreign-language program are ill-formulated, vague, or bear no relation to the actual intent of the curriculum and instruction, the evaluation of the FLES program will yield "invalid evidence or evidence which is incapable of being translated into a guide for improvement of curriculum." [2] If the objectives of the elementary school and of the total foreign-language program have been well formulated and clearly stated in terms of the specific outcomes of instruction and curriculum, then we can propose the objectives of the FLES program.

Only when the objectives of the FLES program have been well formulated and clearly stated in terms of the specific outcomes of instruction and curriculum can we devise valid techniques for gathering evidence of the attainment of the goals, choose the appropriate criteria for appraising that attainment, determine the factors in the light of which we must interpret the data. Until we have tested our hypotheses and specified our objectives, we must take evaluation of learning or achievement in the FLES pupil with "a grain of salt."

The author is not suggesting that we discard testing, but rather that we use it more widely:

1) to validate our assumptions about the FLES program in relation to the elementary school and to the total foreign-language program;
2) to provide information on the strengths and weaknesses in the curriculum and instruction and directions for improvement;
3) to aid in the selection of teaching materials;
4) to diagnose problems and indicate remedial action concerning the individual student's achievement—areas of transfer and interference, levels of performance, those highly complex and presently poorly understood areas of learning such as thinking and developing attitudes;
5) to heighten motivation for learning by providing opportunities for self-evaluation.

[2] *Ibid.*, p. 325.

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SECTION V. MATERIALS

Criteria for the evaluation of teaching materials from the point of view of cultural content.

Editorial comments

CRITERIA FOR EVALUATING MATERIALS

Most FLES programs make little or no reference to specific cultural patterns in their announced objectives. It is frequently stated that the student should develop an understanding of the second culture but the means by which this is to be achieved are either ignored or assumed reflected in the teaching materials.

Any guidelines for the evaluation of the cultural content of FLES materials must be based on the culture-related objectives within the total foreign-language program. The realization of these objectives should result in a student (interested beyond the requirements of the classroom) who enlarges his knowledge and understanding of the ways and achievements of another people.

These objectives are, sequentially:

A. Acceptance of differences in cultural patterns. Young children are prone to generalize that the acceptable practices of their own level of society and of their own culture are naturally proper and right; and, they tend to regard customs and modes of behavior which are different from their own as peculiar and abnormal. They need to be made aware that it is invalid to evaluate other cultures in terms of their own.

B. Recognition of specific cultural patterns. The problem areas involved in recognition of specific cultural patterns include misconceptions, misinformation, lack of information and experience, and invalid assignment of values.

C. Understanding of specific cultural patterns. Understanding the patterns that compose a culture results in insight into the philosophical, sociological, and psychological viewpoints of a foreign people.

The positive attitudes of children toward differences existing in other cultures are primarily dependent on the teacher's attitude and on his presentation of the material. The recognition and understanding of specific cultural patterns, on the other hand, involve not only the teaching techniques but the content material itself.

Criteria for Cultural Content.

A. *Informal cultural patterns:* the ways of life.

The following criteria should be applied to what is seen, said, and done as well as to the total unit content.

1. Does the content deal with valid and current specific practices?
2. Are the specific cultural patterns presented those of greatest universality and highest frequency?
3. From this high-frequency group, is the concept, item, or action to be taught selected in terms of its importance and interest to the age of the student?
4. Does the material include provisions for the introduction of non-verbal cultural patterns?
5. In a total program, are the specific cultural patterns integrated, reviewed, and enlarged in a natural way in a sequence of learning?
6. In a total program, does the material include informal cultural patterns of all countries in which the foreign language is native?

B. *Formal Cultural Patterns:* the most worthwhile achievements of the way of life under study—the history of thought and action, and the talents and productions of a people. (As has been noted in the body of this report, the exploration of formal cultural patterns is quite limited in a FLES program.)

1. Is the content scaled to the student's level of sophistication?
   Example: 1st year (4th grade)
   INCIDENTALLY (answering questions)
   2nd year
   MINIMALLY (presentation of facts about one or two interesting people, places)
   3rd year
   MINIMALLY (occasional reports on cultural achievements in terms of WHO, WHEN, WHERE)
2. Does the cultural content relate to or reinforce other areas of the grade level, particularly social studies, art and music?
3. Will the content provide a general cultural background for the extended foreign-language sequence?
4. Is the cultural content presented in a way which will provide the student with sufficient background as well as the incentive to pursue independent inquiry?

Currently valid reflections of informal culture can be found in Michaud's *Guide France* and Campbell's *La France Actuelle.* Attractive graded texts related to formal culture are available from Hachette and Didier.

Virginia Gramer
Ann Huguenard

MATERIALS

Editorial Comments

Books, realia, records, tapes, pictures, slides, filmstrips, films (preferably cartridged loops for projectors with a "freeze" button) may all be used to advantage in the FLES classroom. Materials may be used implicitly to provide the cultural context for:

(1) presentation and imitation of a lexical item, pattern sentence, dialogue or narrative;
(2) elicitation of recall (repetition) or variation of language previously introduced;
(3) stimulation of selection, transposition, synthesis of linguistic material presented in several other contexts.

Such materials may be used also in the foreign-language class explicitly to develop comprehension of the foreign culture and to stimulate participation in it. Review and follow-up lessons, synthesizing units, culmination activities in the foreign language may be planned to focus the attention of the children on the cultural "facts" and "themes" implicitly presented, to "state" the anthropological concepts grasped intuitively by the youngsters, and to insure active inquiry into the foreign way of life.

Visual materials may be projected onto a movie screen from opaque, overhead, slide, filmstrip or film projectors or onto a rear screen (by rear screen projectors), producing a "stage set" of the foreign culture in which the youngsters may act and with which they may interact.

In the total curriculum of the school (Social Studies classes, Language Arts classes, Science classes, etc.) the same materials may be used in the medium of the native language to convey knowledge of the "facts" and "themes" of the foreign culture and anthropological concepts and methods of inquiry; to develop skills for understanding and participating in the foreign culture; and to elicit tolerant, appreciative, and sympathetic attitudes and feelings toward the foreign people. Through a comparative process, the youngsters may also gain knowledge of the "facts" and "themes" of their native culture, develop greater skills for understanding and participating in their own culture, and reinforce desirable attitudes and feelings about themselves and the American culture.

Materials suitable for the FLES program that engender an appreciation of the belletristic aspects of the foreign culture are perhaps limited; however, appropriate content in the domain of "culture as appreciation" also needs to be selected and methods and materials

for teaching it need to be devised. It is suggested that these materials be evaluated on the basis of suitability of content and of learning experience to the FLES pupil.

Elementary-school children can develop an intuitive appreciation for literature, the arts, technology. The teacher must consider seriously the implications of programs that concentrate on "culture as a way of life" and/or "culture as communication" to the exclusion of "culture as appreciation." We should like to evoke in the imagination of the readers, an extension of these words of Marie-Georgette Steisel to include, not only French poetry, but all aspects of French civilization:

> Comptines, ritournelles, textes dialogués, saynètes dramatiques, poésie lyrique, poésie pure, vous n'avez que l'embarras du choix. . . . Tout est matière à vibrer pour l'enfant sensible qui sait entendre et saisir les moindres nuances. Offrez en pâtée intellectuelle à l'oisillon avide qu'il est les vers les plus sonores, les plus évocateurs, les mieux rythmés: . . . les poètes l'auront aidé, au tout début de sa carrière de jeune lettré, à goûter la langue française dans ce qu'elle a de plus pur, de plus élégant et de plus raffiné: son vers.[1] (Counting games, jingles, texts in dialogue form, short comedies, lyrical poems, pure poetry, you have more than enough to choose from. . . . Everything will arouse a sensitive child who can hear and grasp even the slightest nuances. As to a hungry fledgling, give him intellectual food in the form of the best sounding, most inspiring, most rhythmic verses: . . . the poets will thus help him, in his young literary career, to enjoy the French language in its purest, smartest, most refined form: its verse.)

The following lists may be helpful in collecting materials for teaching French culture in the elementary-school program:

I. Bibliographies

(1) *MLA Selective List of Materials,* 1962, and *Supplement,* 1964. Modern Language Association, 4 Washington Place, New York, New York.

(2) *References on Foreign Languages in the Elementary School,* prepared by Elizabeth Keesee of the U. S. Office of Education, 1963. Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C.

(3) *French in the Elementary School,* reprinted 1963, compiled by Laura B. Johnson and others. Teaching materials of all sorts:

[1] Marie-Georgette Steisel, "Des chansons, passe encore, mais des poèmes, à leur âge!," *French Review,* Vol. XXXVII, October 1963, p. 63.

syllabi and guides, audio aids, films, verse, dances, easy readers, etc. National Information Bureau, 972 Fifth Ave., New York, New York.

(4) *For the Young—A Hundred French Books,* selected by Marguerite Gruny and others, 1963. A briefly annotated list of books "of interest for text and format." The Cultural Services of the French Embassy, 972 Fifth Ave., New York, New York.

(5) "French Poetry for Children: A Selected Annotated Bibliography," by Marie-Georgette Steisel, *Modern Language Journal,* Vol. XLVIII, March 1964, No. 3, pp. 123–129. Choice of books in three categories: (1) comptines, (2) anthologies of French poetry for the young, (3) poetic works written especially for children.

II. Teacher Guides

Le Français dans le Monde, 70, Bld. St-Germain, Paris, 6e (a periodical).

Most of the material is destined for secondary schools and colleges. However, some of the material is suitable for or may be adapted for use in the FLES program. For example:

#22—Record presents

Pour faire le portrait d'un oiseau (Prévert)
L'âne (Jammes)
Complainte d'un petil cheval blanc (Fort)
Le pélican (Desnos)

A two- or three-minute presentation of a poem or story can be highly motivating as the introduction to a lesson, rewarding and enriching later in the development. Entire lessons designed to encourage an appreciation of poetry or prose may form part of the unit of instruction. Visual associations (pictures, cartoons, animated cartoons, animated silhouettes, puppets, pantomime, etc.) are generally recommended.

#28—Record presents

Le Bourgeois Gentilhomme (Molière)

The lesson on the production of vowels and consonants will delight FLES pupils. Spots from several plays (*L'Avare, Le Malade Imaginaire*), if recorded with good paralinguistic qualities and accompanied by proper kinesics, are quite within the grasp of elementary-school students. The stage may be set briefly in English and two amateur-actors-teachers could pantomime the scene, if filmed interpretations by professional actors are not available. Mop wigs and costumes add further charm to such dramatic introduc-

tions of lessons on pronunciation, money, illnesses. The children will ask for repeat performances of their favorite works.

#30—Record presents

(1) Sounds in a railroad station, call for departure, sound inside the moving train, sounds at arrival are used as background for a radio report on the train "Mistral."

(2) 9 Comptines:

Une souris verte
Oh! maman j'ai mal au coeur
Marie—Madeleine
Alexandre le Grand
Bateau ciseau
Petit Chinois de l'Indochine
C'est demain dimanche
Arlequin dans sa boutique
Pimpanicaille

#36—(1) Dossier Pédagogique of *Le Petit Prince* (Saint-Exupéry)

Richard Arbelot suggests in his presentation that "Il faut d'abord le lire comme un enfant" and offers assistance in the interpretation of the story as a fairy tale.

(2) *Le Père Noël attendait* (Nataf). Text with notes and record.

#37—Special issue—*La Civilisation Quotidienne*

The following lists of teaching materials are illustrative only. See also Bibliographies.

III. Audio Materials

An extensive collection of records (with text) is available from Goldsmith's Music Shop, New York. Illustrations from books may be used as visual associations to accompany the record.

Les Enfantines de Tante Laura
Babar Stories—(7 stories)
Contes d'Andersen—(7 stories)
Contes de Grimm—(7 stories)
Contes de Perrault—(7 stories)
Contes des mille et une nuits—(4 stories)
Bestiaire familier
Bestiaire poétique
Les contes du chat perché (Aymé)
Le royaume enchanté des chats (Carême)

Du temps où les bêtes parlaient (Carême)
Mon chien et son chevreau (Carême)
Les mémoires d'un âne (de Ségur)
Histoire d'un poisson rouge (Mauge)
Le petit prince (Saint-Exupéry)
Jean le sot
Abécédaire musical
Pierre et le loup
Piccolo Saxo et Compagnie—(4 stories)
L'Histoire du petit tailleur
Le gai joueur de fifre
La trompette enchantée (Pomian)
French Poetry (Read by Jeanne Varney Pleasants)
Jacques Prévert Lit Ses Poèmes
Francis Jammes
Repertoire de la Radio Scolaire—*Chant et Poésie*—(30 songs and poems)
Anthologie littéraire—I
Noël pour les petits
La jacinthe de Noël

Records or tapes with Book—
Le Français Chez Vous (52 playlets, each designed to illustrate one point of grammar)—Chilton
Écouter et Chanter (song booklets and teacher's manual)—Holt, Rinehart, Winston
Les Albums de l'Oncle Max (3 books)—Goldsmith's
Une Souris Verte (Gauvenet)—Chilton

IV. Video Materials

Pictures & Photos

24 Tableaux de langage et d'élocution (Mauger et Gougenheim)—Hachette

From the Documentation Française, 16, rue Lord Byron, Paris 8e.
Recueils de planches brochées
La documentation photographique
Documentation française illustrée
Documents d'histoire littéraire

Slides

From the Encyclopédie Visuelle (Diapositives Couleurs pour l'Enseignement)—Librairie Armand Colin, 103 Bld. St.-Michel, Paris 5e.

L'Enseignement du Français dans le Monde: Vie quotidienne. (5 series)
La France physique: Relief et sol (10 slides)
La France économique et humaine: Villages et campagnes (I & II—20 slides), *aspects urbains* (10 slides)
Pour Écoles Maternelles: En famille, Les travaux des hommes, La vie collective, Les moyens de transport, Les fêtes, Les jeux et les sports, Les merveilles de l'art, etc. (collection—22 series of 10 slides have been completed)
Vocabulaire—Elocution: La ville, La fête foraine, La gare, La plage, Le port de pêche, etc. (collection, 38 series of 6 slides)
Pierre et Marie Curie (40 slides)—Chilton

From Publications Filmées d'Art et d'Histoire, 44, rue du Dragon, Paris, 6.
Les musées français
Poussin
Versailles (selected series)

Filmstrips

From the filmstrip collections—Goldsmith's Music Shop.
Les enfants à la maison
Découverte de la France
Découverte de la nature
Le cirque
Des enfants en voyage
Nos aliments
etc.
En France (series of 20 filmstrips)—McGraw-Hill

V. Audio-Visual Materials

Bonjour Line. 37-unit course with integrated materials (films, filmstrips, tapes, books)—Chilton
Parlons Français. 150 lessons with integrated materials (films or T.V., records, books)—Heath de Rochemont
Les aventures de la famille Carré. 4–5 minutes, animated color cartoons. 8 mm film loops and tapes. (Tape and film are not coordinated; both a projector with a "freeze" button and a dubbed tape without pauses, would be helpful.)—Film Associates of California.

1. "Un petit incident dans le métro"
2. "Monsieur Carré chez le boucher"
3. "Cézar le caniche"

4. "Le sommeil interrompu"
5. "La promenade dans le parc"
6. "Le déjeuner sur l'herbe"
7. "La baignade involontaire"
8. "L'anniversaire de Monsieur Carré"
9. "Monsieur Carré est pressé"
10. "La course au bureau"
11. "En retard au bureau"
12. "L'augmentation de salaire"

La petite poule rouge—16 minutes, animated color cartoons—FA of Calif.
Le Petit Chaperon Rouge—13 minutes, animated color cartoons—FA of Calif.
Frère Jacques—15 minutes, animated color cartoons—FA of Calif.
Les trois ours—15 minutes, animated color cartoons—FA of Calif.
Cendrillon—8 minutes, drawings by French school children—FA of Calif.

VI. Books

My Workbook (Fischer)—Chilton
French For Fun (May)—Weston Walch
Mon premier livre Hachette (series)—Hachette
Les albums du Père Castor (series)—Flammarion
Voici Henri (Vacheron & Kahl)—Scribners
L'arche de Noé (Young)—Edward Arnold Ltd.
Totor et Tristan (Spink & Millis)—Ginn & Co.
Pouce par Pouce (Lionni)—Obolesky, Inc., N. Y.
Le Hibou et La Poussiquette (Steegmuller)—Little, Brown & Company
Chantefables et Chantefleurs (Desnos)—Grund, Paris
Le cheval fou (Beaumont)—Chilton
Le bon lion (series)—Maison Mame
L'oie Eugénie et Snif Lapin (Dethise)—Casterman
Un voyage en bateau (Reeves)—Ginn & Co.
Qui est là? (Miles, Friedlander, Tulecke)—Prentice-Hall

VII. Realia

La maison de poupée—Gessler
Jeu des huit familles folkloriques—Gessler
Grands rois et grandes figures de l'histoire de France—Gessler
Cartes postales d'art—Yvon, 15, rue Martel, Paris, 10e
Cartes de France—Gessler

VIII. Sources of Information and Materials

FACSEA. Society for French American Cultural Services and Educational Aid, 972 Fifth Avenue, New York, N. Y. 10021.

CREC. Centre de Recherches pour l'Enseignement de la Civilisation, 1, rue Léon Journault, Sèvres (S.O.), France.

BEL. Bureau d'Etudes et de Liaison pour l'Enseignement du Français dans le Monde, 9, rue Lhomond, Paris (V), France.

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APPENDIX I

OUTLINE OF CULTURAL MATERIALS
4th Revised Edition

George P. Murdock
Clellan S. Ford
Alfred E. Hudson
Raymond Kennedy
Leo W. Simmons
John W. M. Whiting

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The Committee suggests, tentatively, that the categories of French culture which are italicized in this Appendix could be introduced at the elementary school level. Explicit development should be governed, of course, by the degree of maturity and ability of the students. Categories suggested by a majority of the Committee are marked with an asterisk.

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APPENDIX II

Appendix II is a series of four sub-appendices (A, B, C, D) developed at an INSTITUTE ON HOST NATION RELATIONS AND INTERCULTURAL EDUCATION held in Paris, France, June 14–25, 1965. This conference was sponsored by the United States Dependents Schools, European Area, and was directed by Mr. William Lee, Curriculum Associate in Foreign-Language and Social Studies for USDESEA and currently a member of the AATF FLES Committee.

The appendices were developed by the participants at the conference and are to be incorporated into the intercultural program in USDESEA. Mr. Lee, however, believed that many of the suggestions would be adaptable to FLES programs in the United States, and it is with his permission that the materials are included in the FLES Report.

A. STUDY OF PARIS: NOTES OF LECTURE GIVEN BY MONSIEUR CAYOL, SEVRES, FRANCE

PARIS: Its position in time—why and how it grew, capital and functions, and traditional role as intellectual center.

Five-point lesson on Paris:

1. The role of Paris in France and the world.
2. Why does Paris have this role?
3. How Paris developed as a center of importance (History).
4. Functions: economic, artistic, and administrative.
5. Traditional role as a center of learning.

Point I: Situate Paris in the world and in France

A. Use world map with air routes to indicate equidistance of Paris from extreme parts of the world.

B. "How do we get to Paris?"

1. Children's answers will lead to the discovery of Paris as a rail and road crossways.
2. Itinerary will show that Paris is but a day's travel from any part of France—plane travel not necessary.

Point II: "Why go to Paris?"

Paris alone provides the following:

1. Shopping-center of commerce.

2. Fairs and expositions.
3. *Tourisme.*
4. Monuments.
5. Professional and business meetings.
6. International crossroads.
7. Central administration of government.

Point III: History of Paris taught by means of its monuments (use large wall map, individual maps for pupils, postcards and slide)

1. *Notre Dame:* location and why there
   1. Center in time of Romans (Pivotal point).
   2. Former temple of Romans.
2. *Sainte Chapelle-Palais de Justice*
   Role of mediaeval kings as protector of Church and administrator of justice.
3. *Louvre* (originally king's palace)
   Location on right bank—expansion of Paris.
   Originally built as a fortress—indicates war time.
4. *Portes de St. Martin et St. Denis*
   Period when these walls were the limits of the city.
   Mark triumphal entry of Louis XIV—17th century.
   Boulevards laid out to follow the old walls.
5. *Les Invalides*
   1st hospital—architecture expresses the glory of the 17th-century armies.
6. *Arc de Triomphe*
   Testifies to the fact that Paris was never destroyed.
   Marks the outer dimensions during the Revolution:
      a) 10 kilometers width of Paris.
      b) good time to introduce statistics about Paris.
   Shows the glory of Napoleon.
   Étoile: architecture and political ideas of period:
      a) centralization.
      b) rays indicate the king's power going out.
      c) Grandeur of France.

(Use monument approach to teach history of other cities from Roman to present time.)

Point IV: Functions

A. Commercial
   *Purchase of land for business purposes is responsible for department stores, commercial hotels, *Les Halles,* a train station—being in same area.
B. Political
   *Centered near the Louvre since the time of Louis VI

C. *Tourisme*
*Along the Seine.
D. Industrial
**Citroen, Renault, Haute Couture,* Furniture (St. Antoine).
Metallurgy.
E. Social Services
Hospitals, traditional function of the Church, started on left bank—St. Sulpice.
F. Governmental
Walking from *la Cité* to the Eiffel Tower, one passes:
National Assembly
Ministries
Old embassies.

Point V: Intellectual Center
A. *Le Quartier Latin* as focal point:
Sorbonne, Académie Française, St. Germain.
B. International role
UNESCO
UNITED NATIONS
NATO

NOTE: Expansion of Paris was systematic and massive—sports areas outside the city (Longchamps). Feeling of Paris is expressed in literary works (i.e., quote from Anatole France).

Problems of present-day Paris.

LIST OF HOLIDAYS IN FRANCE: This is a suggested list only, local holidays should be added.

Return to school:	Mid-September for primary school, one week later for secondary school.
November 1	*La Toussaint* (All Saints' Day).
November 11	Armistice (Ceremony at monuments for the dead).
December 6	St. Nicolas (in the North, Lorraine).
December 22—January 3–4	Christmas vacation.
January 6	Epiphany (*La galette des rois*).
Mardi-Gras vacation	3 days (*Crêpes,* costumes).
La Mi-Carème	(Thursday near the end of March.) (Costumes—private parties.)
Easter vacation	(2 weeks) Easter eggs, Easter bells—the rabbit (German in custom).
May 1	*Fête du travail* (Workers' Day).
L'Ascension	(Thursday—holiday.)

La Pentecôte	(Sunday—Monday a holiday.)
SUMMER: July 14	Bastille Day (firecrackers—parade).
August 15	Assumption (many pilgrimages to Lourdes).

B. PRIMARY COMMITTEE REPORT—EXPERIENCES FOR THE PRIMARY GRADES

OBJECTIVE: To develop that adaptability which will always enable the child to adjust to an environment and to participate in the culture in which he lives.

I. Home

A. Discussion of child's own home—living on an American military base or in housing that is rented or purchased in town.
B. Types of homes in the community
   1. Exterior
      a. old versus new.
      b. apartment houses, individual homes, special residences (*manoir,* villa).
   2. Particular features of dwellings
      a. roofs.
      b. windows.
      c. shutters.
      d. walls around certain homes.
      e. courtyards.
      f. heating.
      g. yard or garden.
      h. garage and out buildings.
   3. To give us an idea of how this outline may be used, let's investigate part 2—"Particular features of dwellings."

An investigation of the particular features of a French dwelling will tell us something about the climate, natural resources, history, and the habits and attitudes of the people of the area. What, for example, can we learn from an investigation of the roofs, windows, shutters, and courtyards of the homes of a particular locale? First of all, we will learn something about the natural resources available in the area being studied. People tend to utilize those materials most readily available. Secondly, we will learn about the climate of the locale. The size of the doors and windows, the thickness of the walls and the shape of the roofs will be a good indication of the length and severity of a region's winter and summer. The courtyards, the walls

and shutters of many French homes indicate the need for privacy and protection.

C. Visits to homes in the community,
i.e., to the home of a village inhabitant,
to the homes of children living on the economy.

II. Community

A. Getting acquainted with his own community: a walking tour of the village.

1. Locating the services of the police, fire, and postal departments.
2. Visiting the P.T.T.—making a telephone call with a *jeton.*
3. *La Mairie et le Palais de Justice.*
4. Looking at a variety of stores so as to later return for a special trip to the:
   a. bakery—possibility of experiencing the whole process of making bread.
   b. the specialty shops: *boucherie; charcuterie; marché; épicerie.*

B. Visiting industries of the community.
1. *Une fabrique de sabots.*
2. *Une laiterie.*
3. Types of farms nearby: *jardinier; moutons,* orchards.
   a. methods of farming.
   b. marketing products.
4. Alternates.
   a. Visiting resource persons.
   b. Pictures/*Syndicat d'Initiative.*
5. Make arrangements through:
   a. Liaison Officer.
   b. *Syndicat d'Initiative.*
   c. *Credit Agricole.*
   d. *La Chambre de Commerce.*

C. Historical and cultural sites
1. Jeanne d'Arc
2. Cathedrals
3. Monuments
4. Particular features, i.e., archway of a château, windows of a cathedral.

C. REPORT OF COMMITTEE ON ENRICHMENT OF THE AMERICAN SECONDARY CURRICULUM WITH FRENCH INTERCULTURAL TOPICS

The following is a suggested list of topics which seem suitable to the indicated grade levels. These may be exploited by the American teacher alone, by cooperative teaching with the French Language and Culture teacher, and, where applicable, by field trips. It is hoped that the secondary social studies teachers will add their own suggestions so that a more comprehensive list may be compiled.

I. Suggested Topics—Grades 7–9: Geography

A. Africa—the role of France in Africa: past, present, and future
   1. The French Community.
   2. The pros and cons of colonialism.
B. Present French Colonies—South America, Pacific, Caribbean
   1. Are they important today?
   2. What does the future hold?
C. France
   1. Local geography.
   2. Farming: wine, cheese, sugar-beets, etc.
   3. Visit to an auto or tractor factory.
D. Europe
   1. Common Market.
   2. Franco-German Relations:
      a. economic.
      b. political.
      c. historical.

II. Suggested Topics—Grade 8: American History

A. Constitution
   1. Comparison of French and American constitutions.
   2. Discussion of Montesquieu "L'Esprit des Lois."
B. Personalities—their part in shaping American History
   1. Lafayette.
   2. Franklin.
   3. De Grasse.
C. Governmental Functions
   1. Police.
      a. Gendarmerie.
      b. CRS.
      c. Local Police.

III. Suggested Topics—Grade 10: World History

A. Early History
   1. Effect of Barbarian invasions.
   2. Vikings.
   3. Lasting effects of Roman occupation in France and visit to Roman ruins in France.

B. The Cathedral—stylistic development
   1. Romanesque.
   2. Gothic:
      Chartres (film available from Dist. II Curric. Center).

C. *Châteaux*—development from fortress to luxury palace
   1. Loire valley and French Renaissance:
      a. *Blois.*
      b. *Chenonceaux.*
      c. *Cheverny.*
      d. *Amboise* and Da Vinci's *Clos Luce.*
   2. Versailles:
      a. slides.
      b. visit.

D. Golden Age of French Literature
   1. Voltaire.
   2. Rousseau.
   3. Philosophers.
   4. Playwrights.
   5. Visit to a French theatre.

E. French Revolution
   1. Influence of the revolution on France and Europe.

F. Napoléon
   1. Visit to Malmaison or Fontainebleau.
   2. Contemporary French regard for Napoleon.

G. 19th-Century France
   1. The French Empire.
   2. Personalities.
   3. Franco-Prussian.
   4. Dreyfus Affair.

H. France in the 20th Century
   1. World War I:
      Visit Museum of the Army at Invalides.
   2. Decline of the Third Republic.
   3. World War II:
      Visit of battle grounds and museums.
   4. Post War France:
      a. Fourth Republic.

b. Fifth Republic.
c. NATO.
d. EEC (Common Market).

IV. Suggested Topics—Grade 11: American History

A. Evolution of Philosophical Thought:
1. Montesquieu.
2. Voltaire.
3. Rousseau.

B. Franco-American Ties
1. Early years
a. Franklin.
b. Lafayette.
c. Crèvecoeur.
d. Audihon.
e. De Tocqueville.
f. Statue of Liberty.
2. The World Wars
a. Versailles Treaty.
b. Period between the Wars.
c. Post World War II:
1. Fourth Republic.
2. Fifth Republic.
3. NATO.
4. EEC—Common Market.

V. Suggested Topics—Grade 12: American Government, Problems of American Democracy, International Relations

A. Government
1. Comparison of French and U. S. governments.
2. French Political thinkers:
a. Montesquieu, Rousseau, Voltaire.
b. Saint-Simon.
c. Louis Blanc.
d. Jean Jaurès.
e. Fourier.

B. Background of France and World Problems
1. Role of France as mother of international relations: Talleyrand.
2. The French Empire.
3. German Wars:
a. 1870.
b. 1914.
c. 1939.

4. The Resistance.
5. The French community today.
6. Political concepts of the French President:
   De Gaulle—his reflection of continuing historical concepts.

D. REPORT ON PRESENTATION OF FRENCH CULTURE BY ASSEMBLIES

This committee proposes a series of assemblies for all parts of the student body presenting as many aspects as possible of French life. The purpose is more to arouse interest than to systematically depict all phases of French life. The program of each school would differ according to the availability of interesting audio-visual materials and dynamic speakers. Perhaps some of the following topics might provide an assembly theme in your school.

I. *Assemblies of General Interest.*
   a. France during World War II and under German occupation.
   b. French education—possibly handled by a panel discussion of French and American students, with the teacher serving as moderator.
   c. French leisure activities: hunting, fishing, car rallies, *pelote,* bullfighting.
   d. French Provincial life: slides of costumes, customs, discussion of cuisine.
   e. French architecture:
      1. French cathedrals.
      2. French Châteaux.
      3. French modern architecture, Le Corbusier.
   f. France in scientific development: Marie Curie, Jacques Cousteau.
   g. Modern Art in France.
   h. Franco-American ties of historical friendship: Lafayette, Franklin, De Tocqueville, Statue of Liberty, two War-time alliances.
   i. Newspaper Assembly—In France, a free press is the mark of a free people. Using an opaque projector, copies of French newspapers and cartoons can be explained to students.
   j. History of guilds:
      1. (Apprentice, companion, master)—The travels, the master piece, *Sceaux des corporations, Spécialisation extrème.*

2. Present time—Influence of this ancient organization—Importance of French small works and plants—Transformation in view of modern competition.

k. Rural situation—Evolution of farming from small family estates to big concerns, comparison with similar evolution in the U.S.A. forty or fifty years ago. Visits to farms, factories, etc.

l. Heraldry
   1. The notion of *SYMBOL.*
   2. Birds-eye view of the history of heraldy:
      a. The knights of old—The shields.
      b. Creation of heraldry in the 13th century.
      c. Importance for French and English nobility and aristocracy.
   3. Follow-up Activities:
      a. Send some pupils downtown to have a look at the City Coat of Arms—on the facade of some monuments, as the Town Hall, the City Library, etc.
      b. Description of two *blasons*—that of the province, and that of the city. (Importance of "fleur de lis" and "lions" symbols.)
      c. How to make *blasons* by cutting and pasting or how to draw them.
      d. Attempt to make a family *blason.*

m. French wines and cheeses: Division into regions for both (excellent subject to teach geography).
   Cheese party.
   Wine map may be obtained from the firm Nicolas.

II. *Assemblies for Boys.*
   a. Movie of a soccer game with a French and an American student commenting.
   b. Explanation of the Tour de France. Excellent follow-up possibilities for the classroom teacher to teach the geography of France.

III. *Assemblies of General Interest for Girls Only.*
   a. Cooking and Haute Couture in France.
   b. Famous French Women: Angel of Dien Bien Phu, Mme Curie, Françoise Sagan, Simone de Beauvoir, Colette, Jacqueline Auriol, Madame Boulanger, Edwige Feuillère, Simone Signoret, etc.

APPENDIX III

Appendix III is a French Pupil-Questionnaire developed by the Department of Curriculum in Chicago Public Schools as a preliminary evaluation instrument in the area of attitudes and interests related to foreign-language study in the elementary school.

Chicago Board of Education
Department of Curriculum Development

FRENCH
PUPIL-QUESTIONNAIRE

My name is _____ School _____

Teacher _____

I am a _____ (boy) _____ (girl).

Room _____ Grade _____

I am _____ years old.

Date _____

I have studied French _____ (number) years.

PUT AN *X* IN THE BOX THAT BEST TELLS HOW YOU FEEL ABOUT THIS QUESTION.

Example:

Playing games with my friends is boring.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

NOW, PUT AN *X* IN THE BOX THAT BEST TELLS HOW YOU FEEL ABOUT EACH QUESTION.

1. Much of my school work is boring.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

2. I think French is a difficult subject to learn.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

3. My teacher likes me.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

4. I am a good student.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

5. In school, I must often do things I do not like to do.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

6. French is one of my favorite subjects.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

7. I honestly think that students would be better off if they learned their own language (English) very well instead of trying to learn a foreign language like French.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

8. I would like to study French next year.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

9. I find it hard to repeat what the teacher has said in French without a book to help me.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

10. I plan to finish high school.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

11. I would *not* be willing to spend more time doing French homework.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

12. I am learning a lot in French this year.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

13. Somehow I don't really feel natural when I try to speak in French.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

14. Knowing French may be of some help if I ever go to France, but otherwise I can not see very much in it for me.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

15. If I traveled in a foreign country, I would probably find very few things as good as those in America.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

16. Even if I ever became a teacher, I would *not* like to teach French.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

17. I feel strange, even kind of embarrassed, whenever I try to speak in French while others are watching or listening.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

18. French people probably live in about the same way and like the same things as Americans.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

19. I would like to study French next year in the same way our class studied it this year.

I strongly disagree	I disagree	I am undecided	I agree	I strongly agree

20. You have taken part in a variety of class activities in your French class. Rank the following class activities according to how well you like them. The one you liked best should be given a rank of 1, the next best a 2, etc. The one you liked least should be given a rank of 7.

	Rank
Practicing Dialogue-choral group response	____
Acting-out Dialogue-individual response	____
Structure Drills	____
Games	____
Films and/or Filmstrips	____
Songs	____
Listening to Tapes	____

CHECK *ONLY ONE* IN QUESTION 21.

21. As far as I am concerned, the *one best* way of learning French is through:

_____ Reading
_____ Writing
_____ Listening
_____ Speaking

22. In my opinion, the most interesting part of my French course has been:

_____

_____

_____

_____

The least interesting part of my French course has been:

_____

_____

_____

_____

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